



Métis Hunter Jordan Reeves Carves Out A Life In The City
Some Girl(s): To All The Girls I've Screwed Over Before
A Sunny Abode For The Humane Society
Learn To Dance The David Byrne Way!



TWO WORLDS

THE SUCCESS STORIES AND
STRUGGLES OF THE URBAN ABORIGINAL

FEBRUARY 19, 2009
ISSUE 795

EDMONTON'S FAVOURITE SOURCE OF WILD GAME

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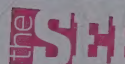
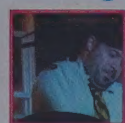
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Jordan Reves, Métis hunter and single dad, carves out a life for himself in the city.
IMAGE BY BEN LEMPHERS

EDMONTON COMEDIAN HOWIE MILLER | PAGE 33 "THE HOST ASKS, 'WHAT DO YOU PREFER I CALL YOU? NATIVE, INDIGENOUS, ABORIGINAL, WHAT?' AND I SAID, 'I'D PREFER IF YOU'D CALL ME HOWIE!'"



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sunday

monday

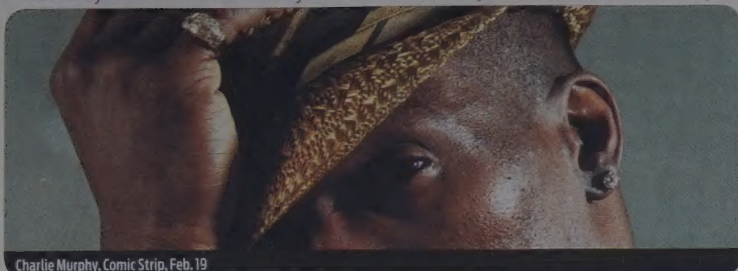
tuesday

wednesday

thursday

friday

saturday



Charlie Murphy, Comic Strip, Feb. 19

FEBRUARY 22

theatre | **ANNE OF GREEN GABLES: THE MUSICAL** That irrepressible redhead is at it again, and thanks to Canada's longest-running musical, we can skip those musty CBC reruns and witness her shenanigans live. Festival Place, 7:30 p.m.

FEBRUARY 23

exhibit | **ACE ON DISPLAY** Just because we get relentlessly bombarded by advertising during every waking moment of our lives, that doesn't mean that we shouldn't take the time to praise the best of the bunch. Manulife Place.

FEBRUARY 24

discussion | **TEMPORARY FOREIGN WORKERS: FACTS & ISSUES** Many of us forget that our own ancestors were once foreign workers. Just imagine what life might be like if seminars like this existed in 1492. Lister Centre, 7:30 p.m.

FEBRUARY 25

theatre | **CRANKED** Rap music + methamphetamine + Green Thumb Theatre = this cautionary tale of addiction. Horizon Stage, 7:30 p.m.

FEBRUARY 26

dance | **AILEY II** Sylvia Waters will have the entire Arden Theatre sweating after delivering 12 of America's hottest young dancers to the stage. 8 p.m.

FEBRUARY 27

health | **EDMONTON HEALTH & WELLNESS SHOW** We hope you're ready to feel the burn, people, because after Richard Simmons is done with us, we're all going to feel like hot little ponies. Mayfield Inn and Suites.

FEBRUARY 28

theatre | **THE VAGINA MONOLOGUES** What the hell is a vagina? Maybe CityTV's Bridget Ryan can tell us. Jubilee Auditorium, 8 p.m.

MARCH 1

theatre | **SOME GIRL(S)** If you're thinking about traveling across the country to visit all your former lovers, we encourage you to watch this play first. The process might be a lot less fun than you'd think. The Third Space, 8 p.m.

MARCH 2

comedy | **TOMMY JOHNAGIN** Help Tommy pay back his parents for the six semesters of college he wasted before dropping out to tell jokes for a living instead. Comic Strip, 8 p.m.

MARCH 3

fundraiser | **EDMONTON INTERFAITH CENTRE** Guest speaker and journalist Linda Goyette helps raise cash for a good cause. Delta Hotel & Conference Centre, 6:30 p.m.

MARCH 4

music | **MISHKA** If you can't get enough of that despondent lumberjack/hipster look, this Bermudian-Canadian reggae rootsman can help you get your fill. Brixx Bar and Grill, 8 p.m.

MARCH 5

dance | **GRANDE THÉORÉE UNIFÉE** Choreographer Martin Bélanger says to throw away all your preconceived notions about dance before coming to this show. Seems he's got a pretty big theory to take their place. Catalyst Theatre, 8 p.m.



Edmonton Health and Wellness Show, Mayfield Inn, Feb. 27

theatre | February 28



WHAT THE HELL IS A VAGINA? MAYBE CITYTV'S BRIDGET RYAN CAN TELL US.

see magazine's two-week forecast of events in edmonton

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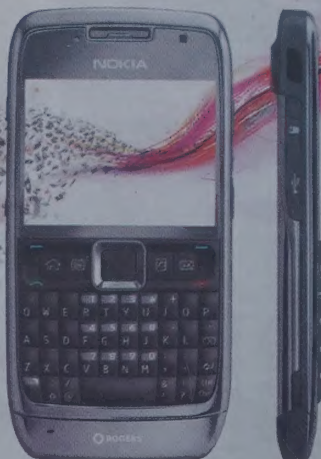
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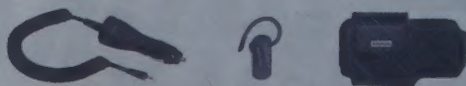
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Two Worlds: A Special Theme Issue

This week, *SEE* delves into the lives of urban aboriginals. Since about half of Canada's aboriginal peoples live in cities, and since Edmonton boasts the second-largest urban aboriginal population in the country, we wanted to get a sense of this young and growing group.

We spoke with everyone from actors and musicians to a Métis hunter and a high school student about their inspirations, choices, and struggles.

Entertainment editor Paul Matwychuk interviewed *Corner Gas* star Lorne Cardinal, resulting in a ram-bunctious ramp though his IMDb

filmography.

Comedian Howie Miller and actors Tiffany Ayalik and Karhilio tell writer Marliss Weber about finding their identity onstage.

The aboriginal-owned Nk'Mip Cellars is a business success story, and a delightful nugget dug out by our

"Booze Muse" columnist, Melissa Priestley.

Longtime *SEE* columnist Fish Griwowsky regales us with the tale of papámihaw asini, or the Manitou Stone, which sits in the Royal Alberta Museum, while staff writer Andrew Paul attends morning prayers

at Amiskwaciy Academy, a school for urban aboriginals.

And finally, in our cover story, Jordan Reves, a single dad and Métis hunter, takes our news editor Angela Brunschot and photographer Ben Lemphers ice fishing, and shares the story of his transition to city life.



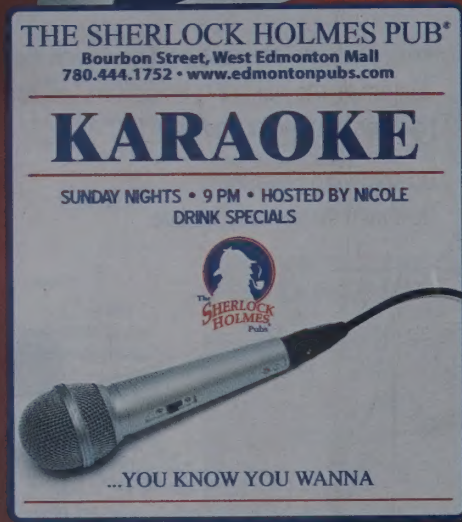
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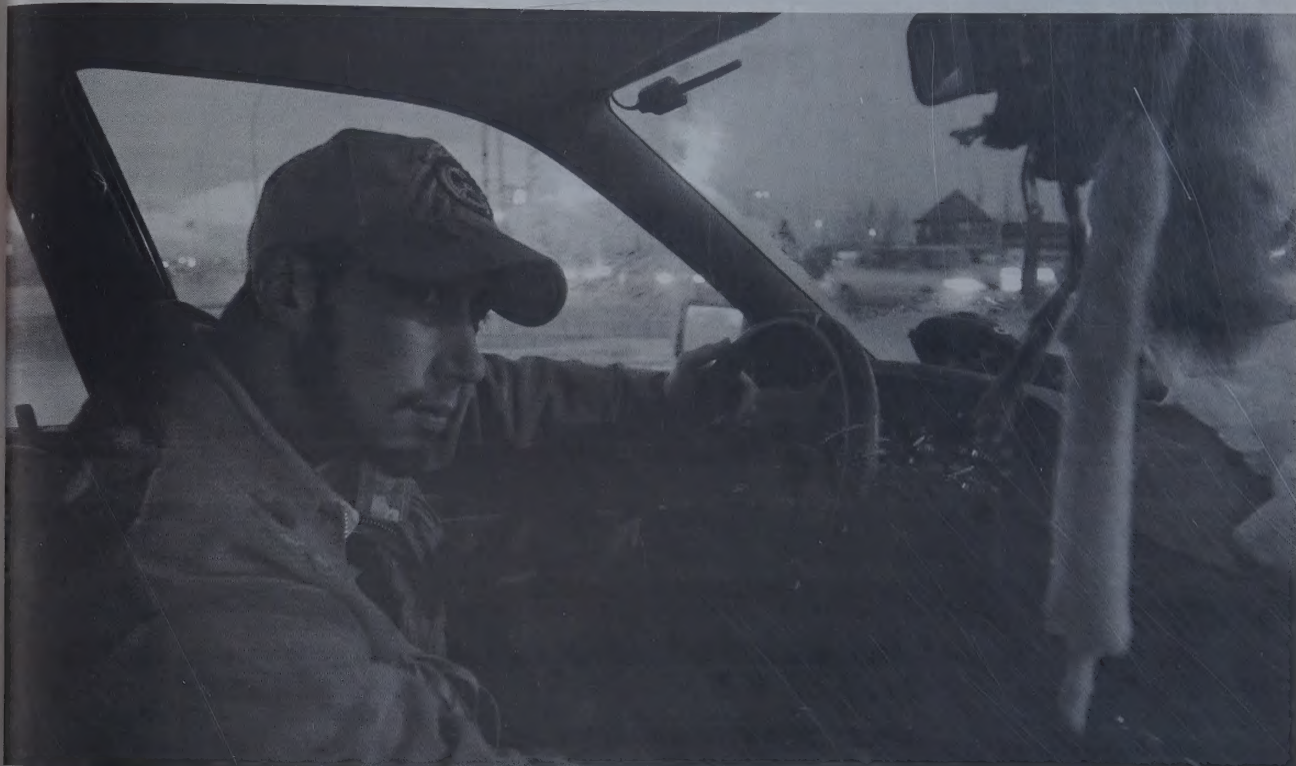
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PHOTOS BY BEN LEMPHERS | STORY BY ANGELA BRUNSCHOT

JORDAN REVES HAS CARVED OUT A LIFE FOR HIMSELF IN EDMONTON, BUT HE STILL MISSES THE COUNTRY

As Jordan Reves walks out of the Sherwood Park provincial courtroom, his upper body is hunched forward, and his chin juts out slightly. His mukluks, vibrant red Métis sash, and fringed jacket are a splash of colour in the grey bureaucratic setting. He greets friends warmly, turning handshakes into hugs. He's affectionate to everyone, but his wiry frame exudes a nervous energy, and he's anxious to get out of the crowd.

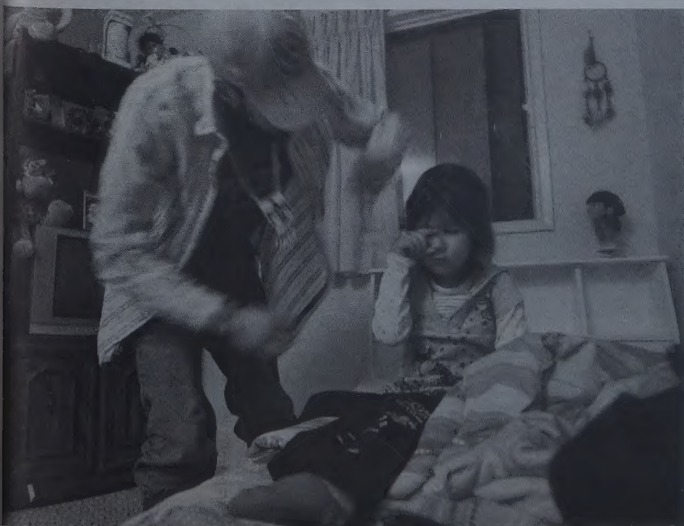
The 23-year-old spent the entire morning in a stuffy courtroom packed with at least 70 fellow Métis hunters and supporters, many lined up at the back and down the middle aisle. He's charged with hunting without a licence. The morning's proceedings didn't change much, and he expects to see the inside of a provincial courtroom again soon.

As we drive out to Devil's Lake for some ice fishing in the afternoon, he's agitated every time he talks about his right to fish and hunt to feed his family. But when he catches himself ranting, he stops and changes the subject with a characteristic nervous laugh. Whatever happened this morning, he's glad he's getting out of the city for the afternoon.

"Every chance I get, I go out to the country," he says. "It's too busy in the city. I miss the quiet."

Reves was raised in the Lac Ste. Anne area, near the Alexis reserve, west of Edmonton. As a kid he worked for local farmers, and at 14 he was a volunteer firefighter in the village of Alberta Beach. "That's what kept me busy," he says. "Other than that, I was

REVES cont'd on pg. 8





REVES (cont'd from pg. 7)

out fishing and trapping and learning from community elders."

He moved out of his parents place at 16, dropped out of school, and lived with various friends. At about 19, he moved to the Little Red River reserve in Saskatchewan with his girlfriend. They lived there together for over a year, but when she became pregnant, he moved to Edmonton in search of work.

Many Aboriginal Peoples from remote areas have moved to Edmonton and other big cities in recent years. According to the most recent Statistics Canada census, Edmonton has the second-biggest urban aboriginal population – including Metis, natives, and Inuit – in the country.

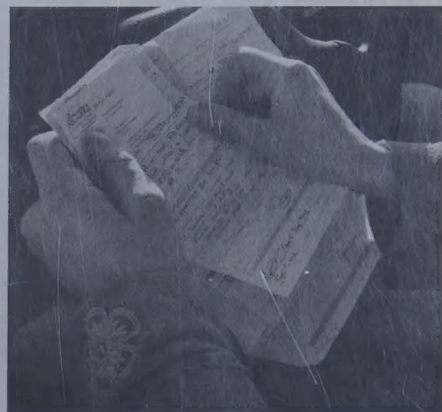
Remote communities have slim employment prospects, Reves explains. The distances between home, friends and work are large. You either end up leaving for part of the year, or you move to the city. For a young family, there are few choices, he says.

Over the past three years, he has built a life for himself in Edmonton – he has a job at Canadian Tire, and volunteers in the Mill Woods community. He provided feedback on the city's plan to end homelessness, and served as a scrutineer during the federal election. But Reves has had his share of rough patches in Edmonton.

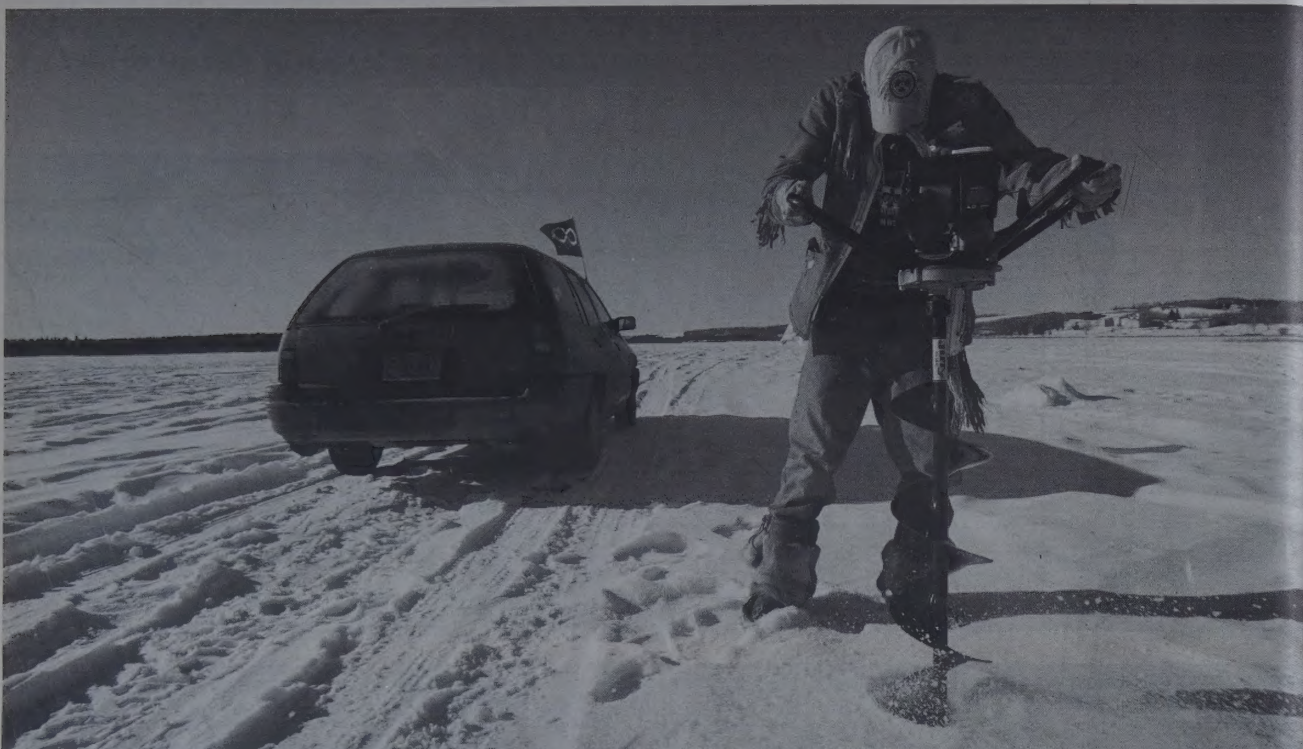
"It is a culture shock, moving into the city," he says. "You're used to doing things out on the land. Here, you can't just take your rifle out to the middle of the street to get your food if you have to."

REVES cont'd on pg. 10





Following Jordan Reves | Pages 7-10 — (7-top) Jordan Reves drives to Devil's Lake. (7-bottom) Reves helps his daughter Kayden get ready for daycare. (8-top) Father and daughter smudge first thing in the morning. (8-bottom) Kayden Reves at daycare. (9-top left) After his court appearance, Reves drives to Devil's Lake. (9-top right) Reves examines court documents relating to illegal hunting charges. (9-bottom) After his court appearance, Reves hugs a Métis elder. (10) Reves ice fishes at Devil's Lake.



REVES (cont'd from pg. 8)

He spent his first two weeks in Edmonton sleeping in his car. He was unprepared for the move, he says, and couldn't get any help from social assistance.

Terry Lusty, a board member of the Canadian Native Friendship Centre in Edmonton, says many Aboriginal Peoples move to Edmonton without furniture, bedding, and other necessities. "Quite often, they don't take much with them from the reserve," he says. "They don't have the transportation to take it with them, or they don't have a relative or a friend to help. They might only take what they can carry with them."

Eventually, Reeves landed a job in a warehouse, and an uncle lent him the money for a safety deposit on an apartment, and his now common-law wife joined him. Their daughter Kayden was born shortly after. He was working steadily, and his experience as a firefighter landed him a job as a fire inspector.

But his wife wasn't happy, and she left to go back to Saskatchewan.

Kayden was about a year old at the time, and she took the

change badly. She refused to eat, and ended up in the hospital for a week.

Once she was over the separation, Reeves had a hard time finding a subsidized day-care spot for Kayden, and his grandmother, Kathleen Reeves, took care of her great-granddaughter when she could. But at well past 70 years old, there were days when her health interfered, and Reeves had to take the day off work to look after Kayden.

And he had his own struggles adjusting to the city. In the early days he had a hard time sleeping. At Lac Ste. Anne, the nights are completely dark, and the stars are bright. The noise and lights from the streets kept him up, and he missed the quiet of Lac Ste. Anne. He says he will move back out to the country eventually. But right now, he needs to work and support his daughter.

In the meantime, he's become more involved with the Métis Nation, who are helping with his court case. Although on the surface, his attachment to this group is about zeal for hunting, in some ways it's also provided him with a sense of

continuity, and grounding for an identity Reeves himself has trouble explaining.

When asked about Reeves, Robert Lee, manager of justice issues for the Métis Nation, smiles and calls him a very responsible young man, remarkable for taking care of his daughter alone. Someone who, despite living in an urban setting, was still living as a "traditional individual." Part of that, Lee says, is about embracing both the aboriginal and European backgrounds, and in a practical sense, it's about putting wild game on your table. But other than a sense of history, Lee can't explain it to an outsider any more clearly.

Out on Devil's Lake the afternoon of his court appearance, the sky is completely clear. There's a bitter wind, but the sun is high in the sky and besides the crunch of snow, everything is quiet. Reeves has visibly relaxed as he watches his fishing line through the broken ice. He points out other places where he's fished before with more luck, and talks about past hunting trips in the area.

"I miss being out here," he says. "It's really peaceful."

NEWS • HUMANE SOCIETY • BY JEFF HOLUBITSKY | 770 words

A Window Into The Kennel

THE NEW HUMANE SOCIETY BUILDING BOASTS COMFORTS FOR PETS, AND THEIR TWO-LEGGED FRIENDS

Windows in the high vaulted ceiling fill the large central atrium of the Edmonton Humane Society's new \$15 million headquarters with natural light on a grey winter morning as strategically placed skylights illuminate kennel areas, hallways, and veterinary facilities.

Most interior rooms are also fitted with windows to the numerous passageways, lending an airiness to the physical space, and also a transparency to the work the society's staff of 50 and 500 volunteers will perform at the animal shelter when it replaces the crowded and dank 58-year-old current animal shelter in April.

"Now people can actually see how much work it does take to look after animals and to do it responsibly and well," says society director Stephanie McDonald says as she hosts *SEE Magazine* on the first media tour of the new facility. "Oh my God, look at the light! Every time I come here, I see something beautiful."

The total cost for the Chapelle Centre for Animal Care, at 136 Avenue and 163 Street, will come in at more than \$22 million once equipment and land are taken into account. Money for the project comes from both private donations, bequests, the province, and several of the capital region municipalities it serves.

Walking through the centre, McDonald points out the vinyl flooring, nearly indestructible epoxy wall coverings, and a special drain system that allows solid waste to be flushed away. When the centre is complete, calming classical music will also fill the air. (Studies have shown it benefits the pets as much as the staff. McDonald says.)

She also points to thoughtful touches that should make life more comfortable for the more than 10,000 unwanted pets that will pass through here each year. The cat community rooms, for felines ready for adoption, are located next to the front entry. About 15 cats will live and play together in one large room, complete with a large screened-in porch that will allow them to enjoy fresh air. Potential adopters will also be invited to sit in the room to see what cats begin to bond with them. "You can actually see what animal engages with you," McDonald notes, "instead of walking by rows of kennels."

While many cats will still be housed



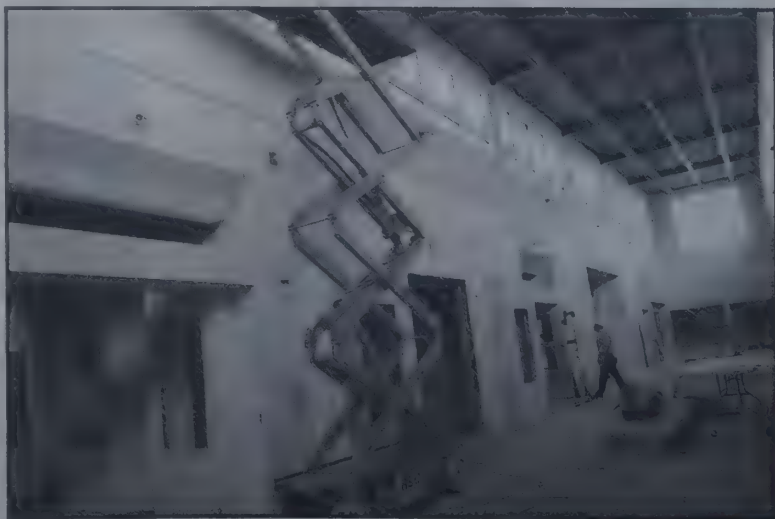
For Animals, And People | Humane Society director Stephanie McDonald outside the Chapelle Centre for Animal Care. PHOTO BY JIMMY YEONG

in more traditional kennels, McDonald has ensured special designs will give the animals some privacy and won't force them to eat and sleep beside their litters.

Next in the atrium is the dog adoption area, complete with rooms where pets can spend time with new families. Again, new kennels are designed to prevent overcrowding or doubling up, which stress out the pets. There are also rooms where dogs can socialize with other dogs to help prevent behavioural problems down the road. Volunteers will also take the dogs to a supervised outdoor play area and on long walks on the property. An indoor gym-like structure will also allow shelter dogs to play together behind a wall while a doggy daycare or agility training take place next door. The society will also offer a coin-operated doggy wash and, for a fee, a fenced-in off-leash park.

About a dozen kennels are also designed to house dogs that require a lot of time outside. "A lot of our dogs come from farms and from the Northwest Territories," she says.

As the tour proceeds, she shows off a large space for veterinary facilities and speaks of plans to have University of Calgary veterinary students spending time here. There is also a gallery for rabbits, again with special



Under Construction | The \$15 million headquarters are due to open in April. PHOTO BY JIMMY YEONG

cages because bunnies are highly territorial and can be a danger to staff as well as other areas for reptiles, birds, and even an aquarium area for unwanted fish.

The shelter never euthanizes animals because of space and volume; however, it does offer the service to people with very old pets. As well,

sometimes staff must deal with animals that come in just too sick or with dangerous behavioural problems that make them unfit for adoption. Such cases are tough to deal with.

"We call this our wellness room," says McDonald, a former emergency worker, as she points to a quiet room far from the pets where her staff can

come to emotionally decompress with a treadmill, punching bags, and Xbox. "It's just for the staff to do whatever they have to do to take the stress level down," she says. "Sometimes we lose really good people because they can't recover and we want them to recover because they are our most valuable resource."

Education Comes First



Culture In The Classroom | Students in the halls of Amiskwaciy Academy. PHOTO BY MERYL SMITH LAWTON

AMISKWACIY ACADEMY STUDENT SAYS, "IF I WASN'T HERE, I WOULDN'T BE THE PERSON THAT I AM"

Before the morning song, the Amiskwaciy Academy is all but silent. In the lobby, a girl sleeps soundly on a couch with a rack hanging above her head stuffed with pamphlets ranging from sexual exploitation advice to adverts from post-secondary institutions. The literature runs the gamut of issues most of the students at Amiskwaciy face.

"Kids come here with humongous grief and loss issues," says Maureen Yates-Millions, the school's principal. "We get them on the No. 1 task, which is their education. But also they have to be surrounded and feeling comfortable and safe. This needs

to be the safest place for them so they can come and learn and grow."

Amiskwaciy is a Grade 7 to 12 public school that was created eight years ago to address the needs of urban aboriginal students, and they come from across Canada to attend. With the guidance of several elders from the aboriginal community, Amiskwaciy has woven Cree culture into the standard Alberta school curriculum.

"If I wasn't here, I wouldn't be the person that I am," Grade 12 student Lorne Ghostkeeper says. "I'd be a slacker, I wouldn't have high grades."

When he's not writing poetry, Ghostkeeper plays in the drum line that performs the daily morning song — just one of the traditions Amiskwaciy is passing along to

younger generations of aboriginals who may not have access to their culture otherwise.

"Morning song is a prayer song that we use to start the day off in a good way," he says. "When you take that stick and hit it against the drum, it's like feeling your heart beat in your chest. The sound goes straight through you and you feel so uplifted when you hear it."

However, keeping spirits high isn't enough to ensure that students graduate. There is also a need to provide support and counselling right up until the point where students select a post-secondary program to pursue, Yates-Millions says. That was the motivation behind the development of new skill centres focusing on bringing Amiskwaciy students closer to the world of post-secondary education. Last year, with the help of NorQuest College, a health-care option was added to the course list, as well as access to a functional hospital room where students could get a taste of the college's nursing program.

NAIT is also jumping on board to revamp the academy's kitchen to facilitate culinary arts program.

Amiskwaciy is also working closely with the University of Alberta to bring the Aboriginal Art Centre Project to fruition. The program would see hip-hop artists working closely with students to develop artistic skills and provide an outlet for student's creative energies.

"These kids are capable of great things," Yates-Millions says.

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Board Member

Strategic Tourism Marketing Council

Alberta Tourism, Parks and Recreation, Various Locations — The Strategic Tourism Marketing Council provides strategic tourism marketing advice to Travel Alberta and to the Minister. The new Travel Alberta will be governed by a Board of Directors and will commence operation on April 1, 2009.

The Minister will appoint members to the Council to represent industry's input to the Corporation in developing marketing plans. The Minister will also designate one of the members as Chair and one of the members as Vice-Chair.

Successful candidates must possess a working knowledge of Alberta's tourism industry and tourism marketing experience. Must be a team player with a broad vision for tourism potential in Alberta, and be able to represent a range of stakeholder interest.

Must be committed to supporting Alberta tourism growth through excellence in strategic marketing.

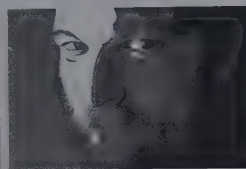
Council members will be appointed for a one, two, or three year term commencing March 31. Members are required to attend meetings in various Alberta locations. This is a voluntary position, and members receive travel expenses only to attend meetings. Competition Number 54694. Closing Date: March 2, 2009.

Online applications are preferred. To apply online visit www.jobs.alberta.ca or submit your resume to: Alberta Tourism, Parks and Recreation, Tourism Division, 6th Floor Commerce Place, 10155 — 102 Street, Edmonton, Alberta T5J 4L6. Phone: (780) 427-3164. Fax: (780) 427-6454.

www.jobs.alberta.ca

Alberta
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The Flying Rock



THE TALE OF THE MANITOU STONE, THE ROYAL ALBERTA MUSEUM, AND THE USEFULNESS OF MAGIC

Almost hidden in the organized clutter, it sits between the rump of a fake horse and a photo of a bunch of crazy skeleton bones. With a metal clasp between its nose and lip, the Manitou Stone, just one of its names, is disappointingly small. It's certainly a nice rock, though — iron hurtled down from the sky on a no living creature's grandfather can recall. Today, you can walk right up to it and trace your fingers on its surface, and it does look like a wizened face from beyond.

The meteor is one of the prizes of our Royal Alberta Museum — a tad more genuine than the fake dinosaurs across the foyer, much as I love them. Fissured shallowly like a drowned brain, the Manitou isn't as compellingly interactive as that fat rock in the natural history section with all those pores to poke, but it's still quite a score.

The problem is, the Manitou Stone — or papamihaw asini (the flying rock), as the Cree and Blackfoot know it — has been passed around so many times that its original symbolism as a drop-in deity has been entirely washed out. Like a lot of things in good museums, which you can ask the Rosetta Stone all about, it started out as stolen goods.

But let's pause for a second and clear the air.

Now, as you may or may not believe, religion and science are generally incompatible when you get right down to it. Oh, sure, spiritual hipsters constantly try to lure in younger generations by adjusting their mythology to fit highly scrutinized facts. But let's face it: that actually screws with the entire idea of faith. So, in defence of the pious, the thing that bothers me about the wave of well-reasoned and very readable atheist authors topping the bestseller lists these days is that they don't usually spend enough time scientifically investigating the positive effects of believing in something you can't ever, ever prove. Magic, in other words.

Almost all of us certainly have our tiny superstitions: I lift my feet over railroad tracks, others hate Mondays. Still more of you do strange things with salt shakers if you knock them over. These little

beliefs and rituals, though entirely pointless, are interesting social curios, and sometimes even calm our nerves. But they also connect us to a common culture, which isn't always a bad thing. So, though unreal, magic is useful.

Which brings us back to papamihaw asini, the Iron Creek meteor. Like a tooth, native Albertan Mecca was pulled. When it was originally yanked from its pilgrimage site, a combination of foresight and coincidence led elders to believe the shunt was about to not just hit the fan, but wipe fans off the face of the plains.

As the museum's description says, omitting by name George McDougall, our famous missionary and its own symbolic part in the story: "In the spring of 1866, Methodist missionaries loaded the Manitou Stone onto a cart and took it to their mission at Victoria Settlement. Aboriginal spiritual leaders prophesized that war, plague and famine would follow. In 1886, warfare broke out between the Plains Cree and Blackfoot. Before it was over, more than 400 people had died. The following year, smallpox swept the countryside. It claimed over 3,500 lives. Hundreds more died of starvation that winter when the buffalo failed to come north. The terrible prophecy had been fulfilled."

Well, things only got worse, and the symbolism of defeat began to play a major role we're all aware of to this day. In its capsule description, the RAM leaves out the humiliating effects of the European invasion — waning-buffalo mass slaughter notwithstanding. By the time Big Bear signed Treaty 6 and, after the 1885 rebellion, served jail time for failing to control his wild youth, the Manitou Stone was well on its way to being ferried across the country. It went east to Toronto first, and after half a century, the Alberta government barked, and it was brought back here in 1973, "on loan."

Of course, it wasn't moving the stone that actually caused the natives' troubles; it was the well-aimed gears of Sir John A.'s colonization. But that doesn't mean papamihaw asini shouldn't be returned — right now — on a principle of, at the very least, "goodwill." A convincing replica cast could easily fill in for it in Edmonton, and whatever eventually sprung up around it near Sedgewick, where it landed, would not only make small-town Alberta tourism more interesting, it'd also strengthen our communities in general.

Clamped on a pedestal here in our fine museum, the original really does nothing but keep a low heat on resentment. But return it home, and you'd honestly be able to feel at least a little magic and, barring that, actual joy.

Alberta.
Going
strong.

COMMENTARY • MEDIA | 1940 words

Save Newspapers!



OUTSIDE POLITICS MAURICE TOUGAS
THE WORLD WOULD BE A DARKER, LESS DEMOCRATIC PLACE WITHOUT THE DAILY NEWSPAPER

A recent cover story in *Time* magazine "How to Save Your Newspaper," put forward the revolutionary idea that newspapers should charge people to read their content online.

The irony of this is that I read the article online. For free.

These are troubling times for the newspaper industry. More and more, newspapers – the daily miracle, as it used to be called – are being painted as a sunset industry, increasingly irrelevant in this online, don't-pay-for-it world. There are those who smugly foresee newspapers as just another victim of the relentless advance of technology, like the telegraph or VHS.

According to *Time*, the problem is not that newspapers are losing readers. Newspapers are more popular than ever, especially among young people. Unfortunately, most of these new readers prefer not to pay for the privilege of reading the paper.

I can understand this. The world has become one big free feedbag. Millions of people are growing up in an age where you don't expect to pay for your music or your movies, so why should you pay for your news?

Here's why. Fewer people paying for the newspaper means circulation falls, making it less appealing to advertisers, causing revenues to fall. Newspapers cut costs to make up for declining readership and revenue by cutting the "news hole" and reducing staff, causing newspaper quality to fall.

It's hard to overstate the sorry state of newspapers today. It's gotten so bad that *The New York Times* has started accepting banner ads on its front page. This may not seem like earth-shattering news to you, but in newspapers, this was huge. *The Times*, the most important and prestigious newspaper in the world, is now sullied by its front page with advertising. You might as well draw a moustache on the Mona Lisa.

Here in Canada, more than 1,200 jobs in newspapers have been lost in the past year: 560 in Canwest (owners of the *Edmonton Journal*) and 600 from Quebecor Media (owners of the *Edmonton Sun*). Canwest stock has tanked.

South of the border, things are worse. *The Christian Science Moni-*

tor has ceased its print edition, going entirely online. The company that owns the *L.A. Times* and the *Chicago Tribune* has filed for bankruptcy protection. Detroit papers have stopped daily home delivery on all but the most popular days. Gannett, the largest newspaper publisher in the U.S., laid off 10 per cent of its workforce. (Magazines are taking huge hits too, with revenues falling off the cliff. Remember *TV Guide*, once the most widely read magazine in North America? Last year, the U.S. edition was sold for \$1 – not just one edition, the whole company – and it has ceased to exist in Canada in printed form.)

The future looks bleak. The younger generation quite literally has the world at their fingertips, poised over their computer keyboards. They might never buy an *Edmonton Journal* or an *Edmonton Sun*, but they might read bits of pieces of it online. For free.

Could newspapers vanish? Even if you don't read them, pray that they do not. Without newspapers, your TV news would suffer grievously. Newspapers still set the local agenda; most of the news you get on TV appeared in that day's newspapers. I can guarantee that the first thing every TV or radio newscast does every day is read the local paper and look for stories to match. TV cannot come close to the breadth of information you get from a newspaper. Analysis, background, opinion – those are all lacking from the three-minute world of television.

And if you get your information from the Internet, ask yourself this: where does the Internet get its news from?

Weakened newspapers are bad for democracy, and in a province where democracy is considered some outdated notion (when it is considered at all), this is bad for all of us.

Personally, I love newspapers. I love the feel of the paper, the smell, the way you can luxuriate in a paper on the weekend and take it to the can with you. I love the comics, the crossword, the sports page, the entertainment section. I like the way you can clip out something and it never goes away. I love the way you can get this colossal enterprise delivered to your door for next to nothing. No TV newscast in the world has as much information and provides as much entertainment and enlightenment as a single day's newspaper.

If you've never bought a paper, or gotten out of the habit, give it a try. Forego your \$3 cup of coffee and buy a paper or two. Take it home with you, or leave it in a coffee shop for someone else to read.

Spread the word, before the word disappears.

mauricetougas@live.com

TOM the DANCING BUG

by RUBEN BOLLING

DID YOU KNOW?

this week in OSCARS 2009

ON ORDER TO PREPARE FOR HIS ROLE IN *MILK*, SEAN PENN HAD HIMSELF INSERTED INTO THE UTERUS OF A LONG ISLAND JEWISH WOMAN FOR NINE MONTHS!

CLOSE CALL! MERYL STREEP's life was saved when a stray bullet headed for her heart RICOCHETED OFF ONE OF HER OSCARS! In fact, she was wearing a vest made of Oscars!

PROVEN FACT: When cartoon characters and Indians perform, THEY AREN'T "ACTING"! Thus, no acting noms for WALL-E or Slumdog Millionaire!

SCIENTISTS BELIEVE THAT IN THE DEVONIAN PERIOD, OSCARS WERE GIVEN TO TRILOBITES!

Fossilized evidence of Best Supporting Actress, You 000,000 ac

Eason Steinheben, of DOBBS FERRY, NY, is such a devoted filmgoer and Oscarophile, he SAW Best Picture nominee *The Reader*!

MICKEY ROURKE WAS REWARDED WITH AN OSCAR NOD FOR HIS GREAT PERSONAL STRUGGLE WITH NOT BEING A MOVIE STAR FOR YEARS!

ROBERT DOWNEY, JR. HAS BEEN FOUND IN VARIOUS BEDS NAKED AND DRUGGED... BUT NOT DEAD! Sorry, Bobby, but Heath wins this year!

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Board Member Alberta Health Services Board (www.albertahealthservices.ca)

Earlier this year our province created a common governance board to oversee the planning and delivery of health services in Alberta. The Alberta government is looking for a number of individuals to serve renewable terms as Board Members of the governance board, beginning November 1, 2008. This is a great opportunity for individuals to help shape the Alberta health system.

What is The Alberta Health Services Board? The governance board currently functions as the single board for the nine regional health authorities, the Alberta Mental Health Board, the Alberta Cancer Board and the Alberta Alcohol and Drug Abuse Commission. On April 1, 2009, when those entities merge into the Alberta Health Services organization, the Alberta Health Services Board will continue its role as the board. Alberta Health Services Board aims to improve coordination within the health system so that it is easier to access and ensures that all Albertans get the care they need when they need it, regardless of where they live.

Qualifications: All Board Members are expected to have the following experience and skills: informed judgment, integrity and accountability, strategic thinking, experience in building organizational capability, an understanding of board governance and a strong interest for the Alberta Health Services mandate. Additionally, qualifications, experience and/or skills in some of the following areas: human resources, financial administration, legal, risk management, information technology, academic or health professions.

In addition to other responsibilities, the role of a Board Member requires attending a monthly meeting that will be scheduled at various locations within Alberta. Honoraria and travel expenses are paid upon appointment to a term on the board. Closing Date: August 29, 2008.

Please submit your resume to: Brent C. Shervey at the following address: Boyden Global Executive Search, Attention: Brent C. Shervey, Managing Director, Suite 1060, SunLife West Tower, 144 – 4th Avenue SW, Calgary, Alberta T2P 3N4. Fax: 403-237-5551. Email: info@boyden.ca. Website: www.boyden.ca.

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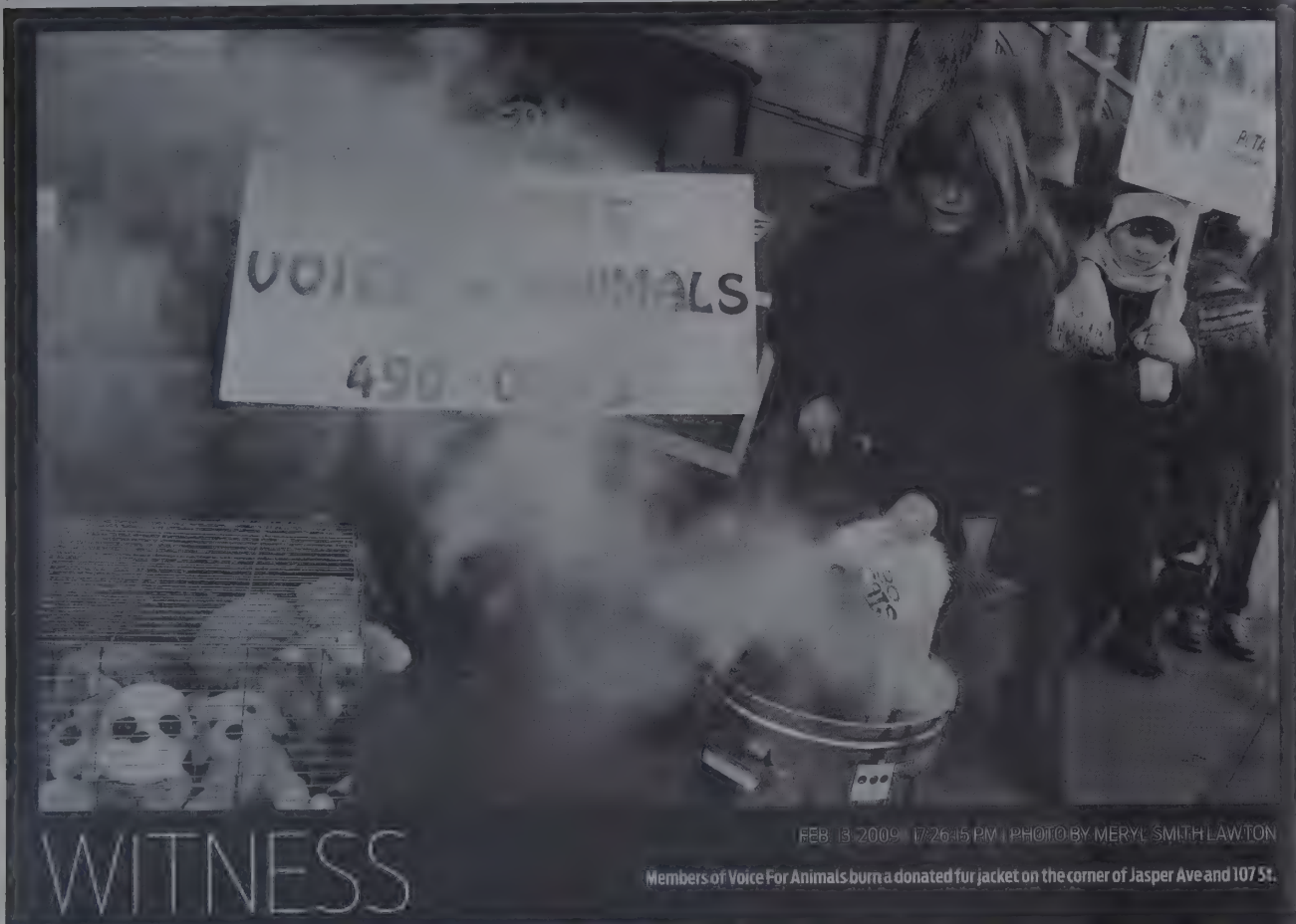
lookback

WEEK IN REVIEW

“WE HAD AN INTERESTING DEBATE ABOUT COALITION IN CANADA, AND WE’VE DECIDED WE’RE NOT COMFORTABLE WITH IT.”

—Liberal leader Michael Ignatieff, as quoted by CanWest News

QUOTE OF THE WEEK



OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • CITY GOVERNMENT WARD REVAMPS

City council has agreed to further discussions on eliminating its antiquated municipal ward system, with plans to move to a system closer to the one that exists in most other municipalities in North America.

The new system would elect one representative in each ward, with 12 wards in total. This is a great move, and the big benefit will be more contact with voters. The geographic areas and number of people councillors represent are too large under the current system. The magic of municipal governments is that they are so close to everyday decisions. By having large wards with two representatives, Edmontonians are somewhat removed from those decisions.

Under a new system, citizens could lose diversity in representation — think of the pairings in downtown Ward 4, with both left- and right-leaning councillors. That's a shame, but perhaps Edmonton will also see more vibrant election races in more wards.

ALBERTA • OILSANDS FAR FROM GREEN

Enforcement is almost always the big unknown in environmental policies, and the province's 20-year plan for the oilsands is no different.

Sure, the plan's inclusion of the words “cumulative effects” — meaning the total effect on the environment on top of all other projects — is encouraging. And of course, faster reclamation of land should be a top priority. In decades of mining, only one site has been reclaimed.

While we agree that setting up the “brains” of a plan is important, this work should have been done decades ago, and we should already have well-established consequences in place. The oil companies playing in the northern sandbox won't stop misbehaving unless they face firm consequences from the government.

Not to mention the fact that the province is still moving forward with carbon capture, with a \$2 billion fund to support industry.

CANADA • U.S. RELATIONS THE OBAMA VISIT

On the eve of Barack Obama's first official visit to Canada, we're a little embarrassed by just how smitten Canadians are with the U.S. leader.

Okay, we'd love it if we Canadians had our own Obama, and we have great hopes for the first black American president. If anyone can get North America out of this disastrous financial mess, surely it's him. But there's a nervous tic pulsing through the population that seems to say: “I hope he likes us!”

Peter Mansbridge, the venerable Canadian news anchor and the face of CBC, conducted an exclusive interview with the president before he met with Prime Minister Stephen Harper.

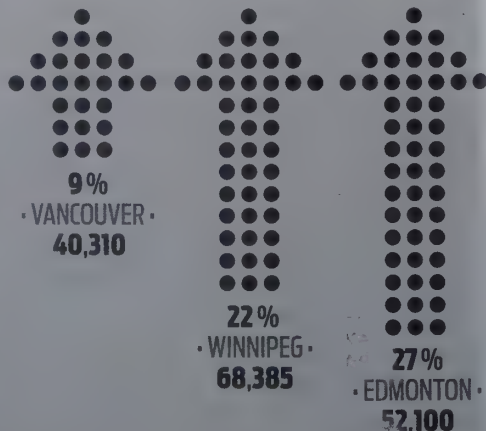
And what was one of the first comments out of Mansbridge's mouth? That Obama carries Canada around on his belt. The Blackberry is a Canadian invention, after all.

As if Obama didn't know that. Why are we so desperate to gain American approval?

BY THE NUMBERS

TOP ABORIGINAL CENTRES

ABORIGINAL POPULATION BY METROPOLITAN AREA ACCORDING TO 2006 CENSUS DATA, AND INCREASE SINCE 2001
SOURCE: STATISTICS CANADA





Nokia 2760

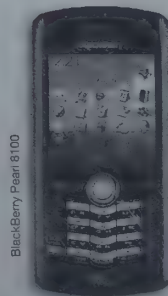


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The Vines By The Lake



BOOZE MUSE: MELISSA PRIESTLEY
**THE ABORIGINAL-OWNED
 NK'MIP CELLARS HARNESSSES
 THE HEAT OF LAKE OSOYOOS
 TO PRODUCE CROWD-PLEASING
 WINES**

A few years ago, when I first saw a bottle of Nk'Mip wine on the shelf of an Edmonton wine shop (a Pinot Blanc, I believe), I bought it immediately — or rather, I bought it as soon as I examined the label a little more closely and discovered how to pronounce the name: "Inkameep."

Childhood memories swelled to the surface of my otherwise clouded mental faculties. Could this wine really be made near the Inkameep campground on British Columbia's Lake Osoyoos, where I spent so many summers languishing in the 40°C heat and hiking along the hills at dusk?

Indeed, it was the same: the winery and campground are both owned by the Osoyoos Indian Band. Though I never saw those vineyards during my summers in Osoyoos, they were there nonetheless — on a bench overlooking the lake, away from the intense heat radiating from the Vest Pocket Desert. Incidentally, this is Canada's only real desert, complete with cacti and rattlesnakes. The people who ran the campground used to catch these rattlers and put them in a glass-topped box behind the visitor centre. In hindsight, this probably

infuriated PETA-friendly individuals, but it was a pretty awesome sight for a 12-year-old.

Nk'Mip Cellars is North America's first Aboriginal owned and operated winery. The project was started in 2002 after a hiatus that Clarence Louie, chief of the Osoyoos Band, describes as "30 years of talking." The Band established a large vineyard, Inkameep Vineyards, several decades ago in 1968. It was their first commercial venture, though the Band has since established nine others since then. The vineyard now produces 850 tons of grapes annually, and is British Columbia's largest independent supplier of domestic grapes. In fact, at one point or another throughout its 40-year history, Inkameep has supplied most of the Okanagan's main wine producers. For years it was one of very few vineyards in the area growing premium vitis vinifera varieties (the grape species responsible for the world's best table wines).

Starting a winery in conjunction with a vineyard seems only natural, but it took many years after the vineyard's inception for the winery to reach fruition. In fact, Nk'Mip Cellars is the result of a rather serendipitous chain of events. The Band had applied to the government for funding for a casino project, but were rejected. Wasting no time, the application was swiftly redrafted for a winery — and this time it was approved.

The charming, Santa Fe-style building was designed by Okanagan winery architect Robert Mackenzie. It is situated on a hill surrounded by vineyards, overlooking Lake Osoyoos. It opened its doors in 2002, and garnered immediate recognition



Summer in Osoyoos | Inkameep Vineyards, nestled in Canada's only desert. PHOTO SUPPLIED

for its gold medal-winning 2002 Chardonnay, crafted by winemaker Randy Picton.

The winery has kept a tight focus, something that has no doubt worked to their advantage. The initial offerings were a Pinot Blanc, Chardonnay, Pinot Noir, and Merlot.

Picton has since expanded the lineup to include a Riesling, an Icewine, and several reserve-grade wines. These higher-end offerings fall under the designation QwAM QwMT (pronounced "kw-em kw-empt"), a phrase taken from the Okanagan language that means "achieving excellence." Picton works closely with Inkameep Vineyards manager Sam Baptiste to source the grapes for these wines.

The taste of Nk'Mip's wines could be described as somewhat mainstream. They are truly crowd-pleasers, made in a style designed to be inoffensive to most palates. The reds see a judicious amount of oak, imbuing them with that popular vanilla quality, while many of the whites are vinified in stainless steel to highlight their fruit flavours — also a popular style. Though they probably won't shock you with anything too unusual, I wouldn't go so far as to call them boring. Having had my fair share of unpleasant surprises, it is often quite relieving to crack a bottle and have it taste like how a Pinot Noir or Merlot should taste.

Though that may sound somewhat like faint praise, keep in mind that

there is not a single wine in their portfolio that has not won an award at some point in its existence. Not many wineries can boast an achievement such as that — especially one so young.

Admittedly, the Osoyoos Band faced a fair amount of criticism for establishing a vineyard and winery, as alcohol abuse is a notorious social problem on Canadian reserves. Many felt that these projects would only exacerbate the situation — perhaps even legitimize it.

However, both projects have proved just the opposite, as they are viable, healthy foundations that provide thousands of jobs and millions of dollars of income to the band and the neighbouring community.

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edster's dictionary
 LOCAL VOCAB • BY TRENT WILKIE

cover story theorem
 NOUN • The principle that kids + violence + pets + semi-naked women = biggest-selling newspaper ever. "I think we'll go with picture of the pregnant drunken cheerleader who threw her kitten into the MMA fight over the baby in a puppy costume who accidentally shot his mother while she was practising her stripping. It satisfies the cover story theorem."

horrorclasm
 NOUN • A situation in which things that are weird already get even weirder. "So she's 15 and he's 12 and she's having his kid? And now they aren't even sure it's his kid? That's a total horrorclasm. Next thing you're probably going to tell me is that two nuclear submarines crashed into each other even though they have state-of-the-art tracking technology and are in one of the largest bodies of water in the world. That would be utterly ridiculous."

youyou're
 NOUN • Saving the English language one combination of two constantly misused words at a time! "Youyou're going to youyou're grandmother's after the pool — got it? Then youyou're getting youyou're homework done for youyou're English class the next day. What do you mean, youyou're grandmother won't let you on the computer?"

check out new vocab every week

DINING • NOSTALGIA • BY SCOTT LINGLEY | 742 words

Cruelty-Free Comfort Food In Garneau



An Old Favourite | The Shenkarek clan is looking in hand off Café Mosaics. PHOTO: MERVY SMITH LAWTON

LET'S HOPE CAFÉ MOSAICS' NEW OWNERS PRESERVE ITS MAGIC FORMULA OF DELICIOUS VEGETARIAN-FRIENDLY FOOD AND LARGE PORTIONS

CAFÉ MOSAICS

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In the interest of full disclosure, I should mention that I worked as a server at Café Mosaics a dozen years ago when it first opened. Not only was I the sole male employee for most of the two years I was there, which was pretty spiffy compensa-

tion in and of itself, but I also got to know the lovely family that transformed the place into a continental hipster landmark and vegetarian oasis in this town of carnivores.

Now that the Shenkarek clan is looking to hand off the business to a worthy and/or willing restaurateur in order to pursue other endeavours, we should only hasten to drop in soon, lest whoever buys the place tampers with the winning formula of cruelty-free comfort food, local art, and an all-pervasive love of music – the good kind – that makes Mosaics unique. So even though it's been a decade since I delivered plates of glory to the restaurant's faithful

clientele, how could I not still have a warm spot in my heart for the place where I slugged countless afterwork Pils, saw great live music, hung out with the coolest people in town and ate my weight in Maureen's carrot cake?

Mosaics has elevated a number of old standbys into signature dishes with creative twists, like the tofu clubhouse, the grilled spinach pita with chili dipping sauce, and the massive falafel platter. Nor should we neglect to mention the miracle of their vegan chocolate cake with dark, creamy grenache. But my all-time favourite Mosaics dish is their bean burrito, augmented with one

or more of your choice of tofu, egg, or potatoes. For the record, I always choose egg.

It has to be more than nostalgia that makes it so satisfying. I think it's maybe the myriad of separate and admixed flavours, the competing textures and consistencies. Also, it's a big honkin' plate of food. My mouth floods when I think of the preparations I would make to eat the massive tortilla filled with cheese and stewed beans with an egg stirred into them, heaped with freshly made salsa and a big glob of sour cream, and served with a lime wedge.

I would distribute the chunky salsa even over the surface of the burrito, douse it with lime juice and Louisiana hot sauce, saw off that first saucy bite, slather it with sour cream and momentarily disappear into my pleasure centre as the interlocking flavours overwhelmed all of my faculties. Now how much would you pay? I particularly love when they throw a handful of corn chips on the plate so there's something crispy to mop up stray nuggets of fresh salsa and beans.

If you haven't had a chance to work up some nostalgia for Mosaics, I suggest you head on down and get to work on those rose-tinted memories before the place changes hands and you have to content yourself with slaving accounts of its good old days.⁶

My nostalgia for The Free Press Bistro is a little more tempered, though I've been known to take a meal there occasionally over the five or six years it's operated out of the main floor of a downtown budget hotel/bus stop

Their stock in trade is, as the name implies, sandwiches that have been run through a press so that the inside gets melty and the outside gets those toasted ridges that nip the hell out of the roof of your mouth. They do a brisk lunchtime trade, but their limited options for non-sandwich entrées might limit their allure. On the other hand, you can sample the "chip butty" – a sandwich stuffed with French fries.

The Free Press's offerings are pretty consistent both in price – around \$11 – and in composition, which tends toward a meat plus a cheese and some savoury blandishment a la sautéed onions and peppers, veggies with pesto, and ubiquitous cheese.

If I were you, I'd try the buffalo chicken sandwich, with spicy, lightly breaded chicken, blue cheese and shredded carrot squeezed in ciabatta; their lamb burger and Cuban sandwich with thin-sliced pork, mustard, cheese, and pickle spears, are also pleasant, if not entirely memorable. The inherent limitation of the pressed sandwich is that fresh vegetables tend to wilt a little in the heat, so they're generally avoided. For that reason, you might wish for a salad as opposed to the skinny fries they offer as sides.

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TOP 10 RINGTONES

1. Poker Face, Lady GaGa
2. Live Your Life, T.I. ft. Rihanna
3. Heartless, Kanye West
4. Sex on Fire, Kings of Leon
5. Beautiful, Akon
6. Single Ladies, Beyoncé
7. Love Story, Taylor Swift
8. Bottle Cap, Pussycat Dolls
9. Nasty Girl, Ludacris ft. Plies
10. Circus, Britney Spears

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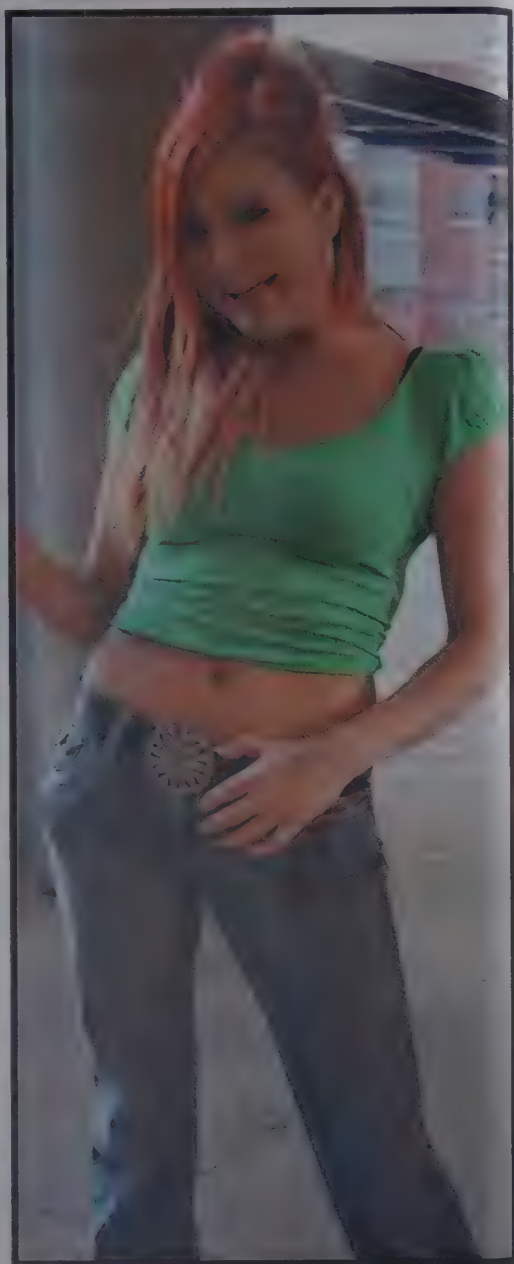


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myLook

Sara Kappo | Telemarketer

BY CHANTAL GAGNON

My Look: I like to change my style a lot. So basically that's it. When I wake up in the morning it's hard for me to decide what I want to wear because I'm hot. And that's all!

Hair: My hair today right now is a bright colour that is very unique, that not too many people have. And I might change it tomorrow or the next day. You know what I mean?

Accessories: I like earrings.... I like to do my nails a lot. I plan on opening my own salon one day.

Inspirations: I like to choose my own style. I like to be myself, who I am and how I feel.

Into: Snowboarding, playing with my kid, and that's about it. I don't get a lot in.

Wanna be in My Look? Send your photo to style@see.greatwest.ca.

EVENTS

100TH ANNIVERSARY NORWOOD ELEMENTARY SCHOOL, 9720 117TH AVE. FEB 20 - 21 Edmonton's Norwood Elementary School celebrates with open house. Doors at 10 a.m.

2009 ALBERTA SENIOR CURLING CHAMPIONSHIPS, GRANITE CURLING CLUB, 8620 107TH ST., FEB 18 - 22 Info: www.northernalbertacurling.com.

53 WAYS TO LEAVE YOUR LOVER LATITUDE 53, 10248 105TH ST., FEB 22 Fundraiser featuring music, food and drinks. Info: www.latitude53.org.

AMAZING MEDIA RELEASES BUSINESS LINK, 100-10237 104TH ST., FEB 25 Workshop on creating media releases. Doors at 10 a.m.

ANNA-MARIE SEWELL STANLEY A. MILNER LIBRARY, 87 SIR WINSTON CHURCHILL SQUARE, FEB 22 Edmonton poet speaks as part of EPL Writer's Corner series.

ARTS MARKET THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 18TH AVE., FEB 11 - 15 Artists and artisans from the community and beyond, sharing unique gifts with local flavour. From 10 a.m. to 2 p.m. Info: www.thecarrot.ca.

FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704 117TH AVE., FEB 14 For Parents and children up to 17. Doors at 6:30 p.m. Info: 780-474-7611.

FREEDOM TO WRITE UPPER CRUST CAFE, 10909 86TH AVE. FEB 25 Writers Curtis Gillespie and Craile Maguire Gilles discuss censorship and the editing process. Doors at 7 p.m.

THE HORIZON AS IT SHOULD BE - PERSPECTIVE DRAWING #101 ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., FEB 26 Lee Bale, AGA School Programs Coordinator, speaks as part of Art for Lunch. Doors at 12:10 p.m.

JANE AUSTEN'S CLERGY STANLEY A. MILNER LIBRARY, 87 SIR WINSTON CHURCHILL SQUARE, FEB 21 Rev. Eileen Conway discusses the clergy during Jane Austen's time. Doors at 2 p.m.

MERCURY OPERA'S MARDI GRAS SILENT AUCTION AND FUNDRAISER RAMBER'S BREWING COMPANY, 9926 78TH AVE., FEB 20 With Skinny Legs and Cowgirls and Le Fuzz. Doors at 6 p.m.

THURSDAY NIGHT MOVIE CARGO AND JAMES 10634 82ND AVE., FEB 19 Every Thu. Doors at 6:30 p.m.

ORCHID DREAMS MACLEAN SOUTH CAMPUS, 10050 MACDONALD DR., FEB 20 - 22 The Orchid Society of Alberta's annual show and sale includes more than two dozen displays. Doors at 10 a.m.

ROCKIN' THE BOOKS BRICK BAR & GRILL, 10030 102ND ST., FEB 24 The Alberta Music Industry Association hosts an information session on GST and Tax Information for musicians. Doors at 6:30 p.m.

SILVER SKATE HAWRELAK PARK, 9330 Groat Rd., FEB 20 -

22 Three days of skating. Info: www.winterlight.ca.

TED OUTERBRIDGE CENTURY CASINO, 13101 FORT 100, FEB 20 Magic tricks and illusions. Doors at 7 p.m.

TEMPORARY FOREIGN WORKERS, FACTS & ISSUES LISTER CENTRE 687TH AVE. & 18TH ST., FEB 24 Discussion about the facts, challenges and the issues confronting foreign workers in Alberta. Doors at 7:30 p.m.

WHO'S EATING WHO ROYAL ALBERTA MUSEUM, 12845 102ND AVE., FEB 20 The Edmonton Mature Club monthly meeting. With guest speaker Roy Schmelzer. Doors at 7 p.m.

WINSPEAR CENTRE PRESENTS: YOUR EVENT WINSPEAR CENTRE, 9720 102ND AVE., FEB 22 A guided open house featuring the services provided by the Winspear Centre. Doors at 12 p.m.

WOMEN'S BRUNCH MCDONALD UNITED CHURCH, 10025 101ST ST., FEB 21 hear stories from women from Ethiopia and Somalia living in Edmonton. Doors at 11:30 a.m.

QUEER

AGAPE EDUCATION FACULTY U OF A CAMPUS Focus group on sex and gender differences in education and culture. Info: andre.grace@ualberta.ca or 780-492-0772.

BISexual WOMEN'S COFFEE GROUP A social group for bi-curious and bisexual women. Every 2nd Thu till the month. Doors at 7:30 p.m. Info: groups.yahoo.com/group/bweddmonton.

EDMONTON PRIME TIMERS UNITARIAN CHURCH 100, EDMONTON, 10804 119TH ST. Mixer for older gay men and admirers. Every 2nd Sun of the month. Doors at 2:30 p.m. Info: www.primetimersww.org/edmonton.

EDMONTON RAINBOW BUSINESS ASSOCIATION THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 18TH AVE. Casual networking with GLBT business community. 2nd Wednesday every month. Locations listed on www.edmontonrba.org.

EPS/LGBTQ LIAISON COMMITTEE The EPS/LGBTQ Liaison Committee is composed of a variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Info: epslgbt@yahoo.ca.

FREE TO BE INTERMEDIATE VOLLEYBALL, 101 AMISKWACY ACADEMY INFO: VOLLEYBALL@TEAMEDMONTON.CA. Doors at 8 p.m.

HIV SUPPORT GROUP PRIDE CENTRE, 9540 111TH AVE. 2nd Mon every month from: Doors at 7 p.m. Info: richard@pridecentredmonton.org/780-488-3234.

PRIDE CENTRE 9540 111 AVE., 780-488-3234. Drop-in, library, and community internet services available. Info: 780-488-3234 or www.pridecentredmonton.org.



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“LORETTA LYNN WAS WEARING THIS BLUE SPARKLING GOWN, LIKE A FAIRY GODMOTHER.”

TWO WORLDS • C&W • BY FAWNDA MITHRUSH / 708 words

Ojibwe Woman Meets Coal Miner's Daughter

CRYSTAL SHAWANDA SAYS LORETTA LYNN SHOWED HER SHE COULD MAKE HER WAY TO THE GRAND OLE OPRY TOO

CRYSTAL SHAWANDA

w/ Brad Paisley, Dierks Bentley, Resall Place (7300-118 Ave). Fri, Feb 20 (8pm). Tickets: \$37.50-\$74.50 available through Ticketmaster (ticketmaster.ca/451-8000).

Say what you will about the relevance of the Junos and their inexplicable Nickelback adoration – most artists actually consider snagging a Juno nod an honour.

The morning I talk to Crystal Shawanda over the phone from Nashville, it's about 24 hours since the announcement of this year's slate of nominees, and the woman is positively beaming. The Wikwemikong, Ont.-born country singer is in the running in two Juno categories: New Artist of the Year and Country Recording of the Year. But she's clearly mostly excited just to be included among the ranks of artists like Tanya Tagaq (who also snagged two noms this year for her disc *Auk/Blood*).

"I've never been before, I can't wait to go," Shawanda says. "It's a place where my peers, my heroes, and so many people I've wanted to meet are going to be. I'm such a superfan. I'm still new to this, where I meet people and I still get tongue-tied, and I don't know what to say. Then they walk away and I'm like, 'Why didn't I say this or that?'"

Since its release in 2008, Shawanda's debut album, *Dawn of a New Day* (a translation of her Ojibwe surname), has skyrocketed her to country music fame. And not just a one-hit wonder – we're talking real Nashville stardom here. Over the past year, Shawanda's been the subject of a six-part CMT series, and

has dominated the country charts in Canada and the U.S., making her the highest-ranked Native American country artist in SoundScan history.

But Shawanda says her heritage isn't as much a part of what she does as some might think. "I'm a country music artist who happens to be Native American," she says. "I think I let my heritage shine through in other ways. I never leave home without my medicine bag around my neck. I smudge on a regular basis. I grew up as a dancer at powwows, and there are reminiscences of that when I'm stomping my feet out onstage. For me it takes me home to the way I grew up."

Significantly for Shawanda, that upbringing also involved a healthy amount of time spent listening to the radio. "My mom and my grandparents used to tell me stories about how their only means of entertainment was the Grand Ole Opry," she explains. "They would wait all week long for the program to air on the radio, and when it came on all the kids would gather round and listen to the program and sing along, and they'd live through this little radio. That's how Loretta grew up. I guess I saw country music as a way of making everybody else who's out there having a bad day think, 'Okay, I'm not the only one. If this person has lived through their bad day, then I can live through my own bad days too.'"

"Loretta," of course, is Shawanda's childhood icon, Loretta Lynn. "I grew up watching my mom connect to her," she says. "It was through Loretta – and how she made it out of her own middle of nowhere – that I was inspired. I realized that we all come from different backgrounds, but it doesn't dictate who we become in the future."



Her Roots Are Showing | "My Roots Are Showing" is one of the more poignant tracks on Crystal Shawanda's debut CD *Dawn of a New Day*. PHOTO COURTESY OF SONY BMG

"A few months ago I performed on the Grand Ole Opry. I knew she was performing that night – it was a night of ladies in country music. There was me, Jessica Simpson, Patty Loveless, and Loretta Lynn. Earlier on in the evening I was hoping to meet her but they said she wasn't feeling well and that she wouldn't be

able to meet me. They were outside interviewing me, and in the middle of the interview she comes out walking towards me – she was wearing this blue sparkling gown, like a fairy godmother."

She laughs. "It was incredible. I couldn't even finish talking or finish the interview – they had to turn

the camera off. I clammed up. I got nervous. But I met her, I gave her a hug. After she left, my mom came over and we hugged each other and just started crying. For us, we never dreamed about numbers and album sales; it was that we finally made it to Loretta. It was a pretty big moment for me."



Ten Seconds in Heaven | Ten Second Epic rocks The Starlite Room all night Sunday. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

HOME GROWN

Ten Second Epic

Starlite Room • Feb. 22
\$18 | Ticketmaster

Rumour has it that Ten Second Epic's name was coined when several groupies were asked to describe their experiences in the band's van after the show. (Zing!) All kidding aside, the band has definitely demonstrated their potency on the charts: their new studio effort *Hometown* occupies a tasty #16 slot on *Billboard's* Top 100. Whether these five Edmonton boys are your hometown heroes or not, they'll likely sell out the Starlite Room... and exhaust the supply of *Hometown* discs they'll be slinging on Sunday.

BAROQUE

Thomas Mead

Remedy Café • Feb. 21
Free

We don't know about you, but we've been noticing a severe lack of fresh content on the baroque lute scene lately. Fortunately, local lute fiend Thomas Mead has decided to swoop in and save the day with the release of his latest album, *Old Folk Songs... Very Old*. That's right: it's time to party like it's 1699, so if you have a sweet tooth for the tasty Bavarian Court sounds of Wolff Jakob Lauffenstetter or just a hankering for some good ol' Gaultier, Remedy Café will give you your fix.

BIRTH DEFECTORS

Agent Orange

New City • Feb. 24
\$15 at the door

After the American Air Force sprayed roughly 21,136,000 gallons of the foul stuff during the Vietnam War, the words "Agent Orange" have become synonymous with deformed babies and dead jungle. Now, 50 years later, there's a Californian punk trio campaigning to preserve the herbicide's terrible image. After playing the Warped Tour last year, Mike Palm, Dusty Watson and Perry Gx have been covering the frozen north with a thick coating of Orange County surf rock chemical culture.

edmonton • see magazine • February 19 - February 25, 2009 • 21

Mark Your Calendar For DD/MM/YYYY

QUIT BUGGING THEM ABOUT THEIR RIDICULOUS, UNPRONOUNCEABLE NAME — DD/MM/YYYY AIN'T ABOUT TO CHANGE IT

DD/MM/YYYY

w/ Sylvie, Feb 21 (9pm), The Pawn Shop (10551-82 Ave).

Tickets: \$10 at the door.

If there's one source of constant intrigue at record labels, magazine offices, and radio stations, it's the elusive origins of indie band names. The trend in band-naming over the

years has gone from the simple, memorable monikers of old rock 'n' roll all the way to things like !!!, Fuck Buttons, and DD/MM/YYYY. When you're not wondering whatever possessed a band to name themselves something so, unpromotable, unpronounceable, and just plain un-Google-able, you're trying to get the band to explain themselves.

This was the question in the queue as Matt King passes the phone off to Tomas Del Balso as they pass Truth or Consequences, NM in the band's tour van. (According to Del Balso,

they're endeavouring to share interview duties, much as they trade off instruments during their live show or switch off hooks and arrangements on their latest release, *Black Square*.) He tells me DD/MM/YYYY (the most people refer to them in conversation as "Day Month Year," but everyone on their press team will tell you that there's no wrong way to say it) came out of a desire to avoid naming themselves altogether.

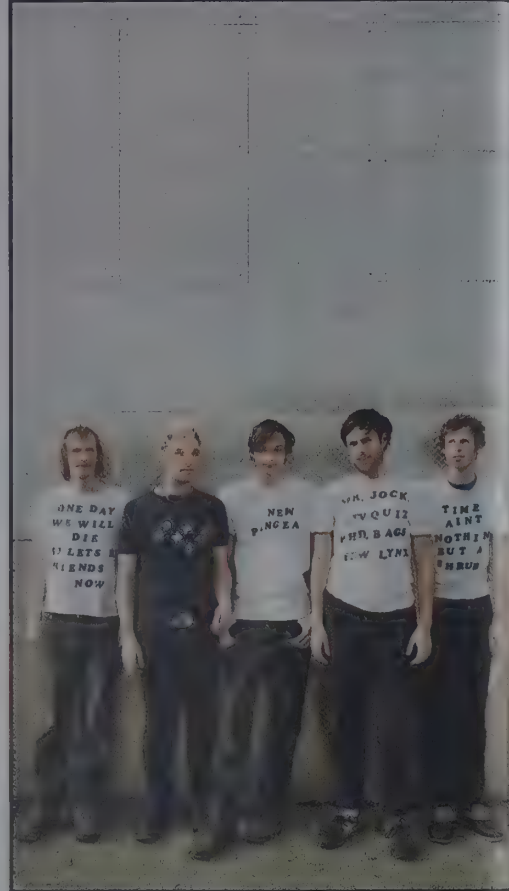
"We didn't really want a name — we wanted it to be sort of more like President's Choice, like no-name brand stuff," begins Del Balso, obviously a true Canadian. "If you're a jazz musician, you're part of a collective of individuals that make music: how do you document a performance of these four or five people? It's like you write the date that it happened, ba-

"MY OLDER BAND WAS CALLED PLANT THE BOMB. MATT AND MICHAEL'S OLDER BAND WAS CALLED A NEWFOUND INTEREST IN CONNECTICUT."

sically. And from that it came from writing out the day, the month, the year. It's kind of like a placeholder for any name."

Anyway, names aren't as important as you might think they are. "I can understand that in terms of people trying to find the band," he says. "That's kind of what band names really are for — it's for people outside the band in a lot of ways. For us in the band, the name almost doesn't matter. I do really love our band name. But the name really just follows us, you know? Every time you write a cheque or fill out a form you have to write the day, the month, the year — so I actually see the name everywhere.

"With any band name, you have people ask you about it. My older band was called Plant the Bomb.



T/T/T/T | The members of DD/MM/YYYY are m bad at inventing t-shirt slogans as they are at coming up with band names. PHOTO COURTESY OF KILLBEAT MUSIC

Matt and Michael's older band was called A Newfoundland Interest in Connecticut. I was always like, "What does that mean?" And they said, "What does Plant the Bomb mean?" He laughs.

"Any all-time favourites out there?" I ask.

"One of my personal favourites ever is Arab on Radar," Del Balso says. "I think it's an interesting name, it's got some subtleties to it,

but there's also kind of an overt political stance. I kind of feel the same way about Aids Wolf."

And speaking of weird names, Truth or Consequences happens to be a few miles down the highway from a place called Elephant Butte. Perhaps we should let up on the indie guys a wee bit and start in on the municipal planners in New Mexico. The scenery out there is quite amazing, Del Balso says.



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MUSIC FEATURE • HOW-TO • BY PAUL MATWYCHUK & JILL STANTON | 525 words

David Byrne Dance Lessons!

JUST FOLLOW SEE'S SIMPLE INSTRUCTIONS, AND YOU'LL BE MOVING LIKE A QUIRKY ROCK STAR IN NO TIME!

DAVID BYRNE

Jubilee Auditorium (11455-87 Ave), Sun, Feb 22 (7:30pm). Tickets available through Ticketmaster (451-8000/ticketmaster.ca)

When David Byrne appeared on the cover of the Oct. 27, 1986 issue of *Time* magazine, they called him "Rock's Renaissance Man" and listed the former Talking Heads frontman's many artistic pursuits: singer, composer, lyricist, guitarist, film director, writer, actor, video artist, designer, photographer.

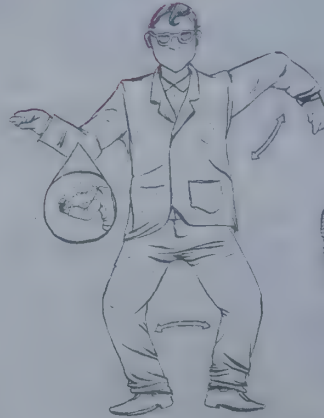
Pretty impressive... but weren't they forgetting the most important one? Hadn't they watched director Jonathan Demme's classic 1984 concert film *Stop Making Sense* and realized that David Byrne is also the greatest dancer/choreographer in

rock history?

Influenced equally by African tribal dances, the spasms of Baptist churchgoers "getting the spirit," old Fred Astaire movies, Japanese theatre, and the jogging craze of the early '80s, Byrne developed a choreographic language that was theatrical, funny, and hypnotic. And here's the beauty part: *absolutely anybody could do it*. Few people can leap into the air, come down in the splits, and stand right back up again like James Brown, but anyone can run in place or smack themselves repeatedly in the head like David Byrne. You'll probably see plenty of people doing just that at his concert this Sunday at the Jube.

If you want to join them, here are easy-to-follow instructions for performing three of Byrne's signature routines from *Stop Making Sense*. Clip this page, bring it with you to the show, and you'll be making floppy floppy like a pro.

THE "LIFE DURING WARTIME"

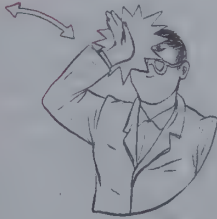


(1) Run in place in time with the music. If you're feeling especially energetic, you can run around the perimeter of the dance floor. But pace yourself — you've got the whole night ahead of you!

(2) Okay, stop running and undulate your arms for four bars. Then slap your knees together for four bars. For the next four bars, flap your hands. Then make fists with your hands and touch your hips for four bars. Repeat.

(3) Collapse onto the dancefloor, turtle-style, with your feet in the air. Remain there, half-catatonic, until the end of the song. Try not to let the other dancers in the club step on your hands.

THE "ONCE IN A LIFETIME"



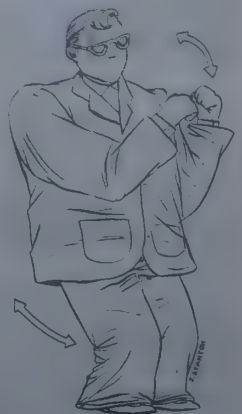
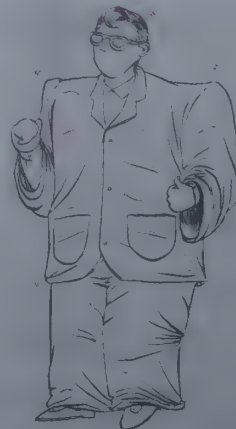
(1) Tighten up your body and allow it to be seized by spasms — imagine you're a popping-and-locking breakdancer with several thousand volts of electricity shooting through you. Do not worry if your glasses fly off your head — this is normal.

(2) Here's a little move called the "Same As It Ever Was": smack your head with the palm of your hand and allow your head to snap backwards. If headaches begin, take a break and make gentle chopping motions down your extended forearm until the pain subsides.



(3) Bend backwards as far as your spine allows. Remain in that position for a full minute and then stand upright, newly refreshed. Do not worry if you begin emitting uncontrollable gibberish syllables — this is normal.

THE "GIRLFRIEND IS BETTER"



(1) Put on a big suit. If you do not own a big suit, ask your tailor to make you one. Also, ask your carpenter to make you a big coathanger.

(2) Wiggle furiously within your big suit's capacious confines. Remember: you are not a fat man — you are a wide man. Therefore, favour horizontal moves in order to achieve maximum visual impact.

(3) Here comes the *pièce de résistance*: shake your shoulders and knees to create a spectacular ripple effect down the length of your big suit. Make sure your big belt is securely fastened to avoid public embarrassment.



10442 whyte ave 439.1273



MUSIC BUZZ • MUNICIPAL HAPPENINGS | 67 words

Habeas Corpus?



Lund muses over the phone from his cabin. "Maybe a solo slot for Kristofferson."

"[Corb Lund] is an incredibly talented songwriter and performer who fits beautifully on the New West roster," beams the label's president, Cameron Strang. Strang also produces and executive produces some of those useful *Austin City Limits* live CDs and DVDs — we review Calexico's visit there in 2006 this very issue.

Lund has slowly been cracking the U.S. market for years now, with certain places like Texas fully on board. To celebrate this onward and upward, he's playing at SxSW on Mar. 19.

Treejam — forever, man. The Darkest — still around for at least a few months more. But *Headband* is done, according to singer Bobby Kydd — at least for him. Too bad, man. I really liked their work with balloons recently at the square dance thing. But maybe they'll have a reunion tour next month?

The Pleading Hearts' gig of broken love songs was, of course, lovely on Valentine's Day, but as I look to the future I see a few things you should really attend. On Friday, for example, film-installation wizard David Hoffas is giving a free talk at Harcourt House. You may recall some

It's spring, which means, uh, we need more metal in the air!

Seriously, though — don't you feel like hanging out with a bunch of funeral-clad sweaty dudes with weird facial hair all night, then not be able to use your ears in the morning? Me too! Well, some relief is on its way. As guitarist Cam Baker explains, the rising, screaming metal of Mervyn Albin is in the freaked stork's beak even as we speak.

"We're finished the new album. It's called *Corpus Callosum* — that's the part of the brain that connects the left and right hemispheres and facilitates communication between the two. We don't know when it's gonna be released. We're still working on artwork, and hope to shoot a video at the dump in the spring.

"So yeah, Mervyn Albin will be up and at 'em before long. I just have no

"IT'D BE NICE TO GET AN OPENING SLOT FOR ONE OF THOSE [NEW WEST] DUDES," MUSES CORB LUND OVER THE PHONE FROM HIS CABIN. "MAYBE A SOLO SLOT FOR KRISTOFFERSON."

idea when."

Looks like a little more "corpus" and a little less "callosum" is in order, Baker. Or is it the other way around? I always forget.

Anyway, man, it's like the promise of love — just to know it's coming someday is good enough for this woolly mammoth.

What else do you want to know about this week? How about Corb Lund's move from Stony Plain Records to the U.S.' New West?

This is a fairly big deal in his story, actually, as the powerhouse indie label has been busy accumulating lots of the best country in existence over its 11 years, including The Flatlanders, Steve Earle, Kris Kristofferson, and Dwight Yoakam — not to mention Alice Cooper and Ray Davies of The Kinks, who blew so many of you away in 2008 while I was stuck DJing to fat drunks. ("It'd be nice to get an opening slot for one of those dudes,"

of his fine work in *Godzilla vs. Banj* or *Night of the Living Room*. My favourites, though, were his little dioramas at the EAG where you'd suddenly notice that the guy standing next to you was actually a projection too. Creepy! That's at 7 p.m., 10215 and, according to the Facebook page, 1112 St.

Man, the city sure is growing! After that you pretty obviously might as well go to the Famines show at The ARTery, where special birthdays will be celebrated and Calgarians known as *The Sharp Ends* will perform their asses off. Don't miss these guys — they rule.

Then, as we mentioned last week, the 7and7is Cuba travelogue is on at the Milner Saturday night at 7:15 the new *Notebook* mag party is next Friday while SO4's CD release of *Reintegration Time* — with that wicked cosmic album cover — has a two-night release next Saturday and Sunday, so you may as well start stretching your groin muscles now.

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LIVE MUSIC

Dis/Club Nights

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I LOVE 805 NEW CITY, 10081 JASPER AVE. Every Thu.
MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE. With DJ WestCoastBabyDaddy. Every Thu.
URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE, 5505 118TH AVE. With Urban Substance Sound Crew.

Pap & Rock

CATTY FISHER HULBERT'S, 7601 115TH ST. With Jessica Jalbert. Doors 8 p.m.
CURRENT SWELL STARLITE ROOM, 10030 102ND ST. With Ash Grunwald. Doors 8 p.m.
SIX GUNS OVER TOMBSTONE URBAN LOUNGE, 10544 WHYTE AVE. With Shadow Blade, Striker and the Lascivious Burlesque Troupe.

FRIDAY

Alternative

BATTLE OF THE BANDS FINALS MEAD HALL, 10940 166 A ST. Doors at 8 p.m.

Blues & Roots

BRAD PAISLEY REALL PLACE, 7424 118TH AVE. Doors at 7:30 p.m.
RAY LEMELIN & BILL HILLS BLUE CHAIR CAFÉ, 9624 76TH AVE.
RED HOUSE XWRECKS, 9303 50TH ST. Doors at 8 p.m.

Concerts

THE FUGITIVE FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK. Doors at 7:30 p.m.
JOHN WORT HANNAH ARDEN THEATRE, #5 ST. ANNE ST., ST. ALBERT. Doors at 8 p.m.

Dis/Club Nights

CONNECTED FRIDAYS THE BANK ULTRA LOUNGE, 10765 JASPER AVE. Local house and international guest DJs.
DANCEHALL REGGAE NIGHT 180 DEGREES, 10730 107TH AVE. Doors at 10 p.m. Info: 780-414-0233.
DJ DONOVAN NEWCASTLE PUB AND GRILL, 6108 90TH AVE.
DJ EDDY TOON FLASH BUDDY'S PUB, 11725B JASPER AVE.
DJ NU-MARK STARLITE ROOM, 10030 102ND ST. Doors at 9 p.m.
DJ SEXJOY BOOTS BAR, 10242 106TH ST.
FORBIDDEN FRIDAYS EMPIRE BALLROOM, #2687, WEM, 8882 107TH ST.
FORMULA FRIDAYS LEVEL-2 LOUNGE 11607 JASPER AVE.
THE MUD CLUB HALO LOUNGE, BSMT., 10538 JASPER AVE.

18+23

NORMA WINSTONE TRIO YARBIRD SUITE#11, TOMMY BANKS WAY. Doors at 8 p.m.

Pap & Rock

0=1 INFINITY BRUX BAR & GRILL, 10030 102ND ST. With Larewing and guests. Doors at 9 p.m.
LIBRARY VOICES HYDEWAY ALL AGES ART SPACE, 10209 100TH AVE. With Emerson Letters and Kisses of Fire.
LUKE AND TESS PRETTY THE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 118TH AVE.
THE MCDADES FRESH START BAKERY & BISTRO, 484 RIVERBEND SQUARE. Doors at 6 p.m.
SPIRIT OF EXPRESSION HULBERT'S, 7601 115TH ST. Doors at 8 p.m.
SUBCITY DWELLERS PAWN SHOP, 2ND FLOOR, 10551 82ND AVE. With 40 Thieves and the Old Wives.

SATURDAY

Alternative

PSYCHOTIC GARDENING MEAD HALL, 10940 166 A ST. With Carion Spirit and Tribes of Mu. Doors at 6 p.m.
THOMAS MEAD REMEDY CAFÉ, 8631 109TH ST. Doors 7 p.m.

Blues & Roots

PENNY LANG QUEEN ALEXANDRA HALL, 10425 UNIVERSITY AVE.

Concerts

CANTILON CHOR THE ARDEN THEATRE, #5 ST. ANNE ST., ST. ALBERT. Music from Broadway shows. Doors 7:30 p.m.
NOKOPELLI WEST END CHRISTIAN REFORMED CHURCH, 10075 148TH ST. Annual stories concert. Doors at 2 p.m. and 7 p.m.

Dis/Club Nights

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.
DJ SEXJOY BOOTS BAR, 10242 106TH ST. Every Fri & Sat.
DJ SHERI NEWCASTLE PUB AND GRILL, 6108 90TH AVE.
DANCE HALL REGGAE NIGHT 180 DEGREES, 10730 107TH AVE. Doors at 10 p.m. Info: 414-0233.
THE MENACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
OH SNAP TEMPLE, 10030 102ND ST. Doors at 9 p.m.

Jazz

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DUELING PIANO SHOWS THE IVORY CLUB, 2940 CALGARY TR. 9 p.m.
PETH CANCUNA QUARTET'S PEOPLE MUSIC YARBIRD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m.
YARBIRDS CENTURY CASINO, 15103 FORT RD. Doors at 7 p.m.

Pap & Rock

ARKELL'S STARLITE ROOM, 10030 102ND ST. With Waking Eyes and Ayla Brook. Doors at 8 p.m.
DD/MM/YYYY PAWN SHOP, 2ND FLOOR, 10551 82ND AVE. With Sylve and Desiderata.
DAVE HODSDON HAVEN SOCIAL CLUB, 15120 A STONY PLAIN RD. With Doors. Doors at 8:30 p.m.
HARPOZA FALLS RENDEZVOUS PUB, 10108 149TH ST. With The Kill Deers and Self Evolution.
THE HERBS NEWCASTLE PUB AND GRILL, 6108 90TH AVE. Doors at 9 p.m.
STEPHANIE BOSCH HULBERT'S, 7601 115TH ST. With Michael Amirault. Doors at 8 p.m.

SUNDAY

Alternative

CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013 88TH AVE. Hosted by Keri-Lynn Zwicker. From 4-7 p.m.

Blues & Roots

ROYCE II MEN RIVER CREE RESORT AND CASINO, WHITEMUD RD. AND WHITEMUD RD. ENOCH. Doors at 7 p.m.
REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. With Southsigh Fish. Doors at 9 p.m.
TOSKATO KAT BLUES ON WHYTE, 10329 WHYTE AVE.

Concerts

MELODIES FOR A WINTER DAY HOLY TRINITY ANGLICAN CHURCH, 10037 84TH AVE. With Judith Richardson, John Mahon and Robin Phillips. Doors at 3 p.m.
UNDERGROUND TO FREEDOM MCDUGALL UNITED CHURCH, 10025 101ST ST. Spirituals and gospel music. Doors at 3 p.m.

Dis/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

Jazz

MARC BEAUDIN DUO THE BLUE PEAR, 10643 123 ST.
ROSETTE GUITARS BLUE CHAIR CAFÉ, 9624 76TH AVE.

Pap & Rock

BEAST PAWN SHOP, 2ND FLOOR, 10551 82ND AVE. With Kizd Having Fun and Joust.
JEFF HENDRICK ON THE ROCKS, 11740 JASPER AVE. Doors at 9 p.m.
TEN SECOND EPIC STARLITE ROOM, 10030 102ND ST. With Greater Than Giants and guests. Doors at 7 p.m.

MONDAY

Alternative

METAL MONDAYS LUKWID LOUNGE, 10081 JASPER AVE.

Dis/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE. House, progressive, trip-hop.
ELECTRIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

TUESDAY

Blues & Roots

ANGELA MACKENZIE AND PAUL WELLS LB'S PUB #110, 23 AKINS DR. ST. ALBERT. Doors at 9 p.m.

CALVIN MCLEERY BRUX BAR & GRILL, 10030 102ND ST. Doors at 9 p.m.

Dis/Club Nights

COOL LATIN TUESDAYS FUNKY BUDDHA, 10341 WHYTE AVE. Dance lessons.
DJ ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.
DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

Pap & Rock

AGENT ORANGE NEW CITY, 10081 JASPER AVE. With On the Brink and Better Off Dead. Doors at 9 p.m.

WEDNESDAY

Dis/Club Nights

BEAT PARTY WEDNESDAYS STOLLI'S, 201, 10368 WHYTE AVE.
FLASHBACK WEDNESDAYS THE BANK ULTRA LOUNGE, 10765 JASPER AVE. Mash-up retro beats.
GUEST III RED STAR, 10538 JASPER AVE.
RETROACTIVE RADIO BLACK DOG, 10425 WHYTE AVE.
WILD STYLE WEDNESDAYS HIP-HOP BRUX BAR & GRILL, 10030 102ND ST.

Jazz

DON BERNER TRIO COPPER POT, #101, 9707 110TH ST. Doors at 6 p.m.
JAZZ & SHIRAZ WEDNESDAYS RED PIANO CALVIN BISTRO, 1638 BOURBON STREET, WEM. Hosted by Dave Babcock and his Jump Trio.

Pap & Rock

AGE OF DAZE JET NIGHTCLUB & SPORTS LOUNGE, 9221 34TH AVE. With Soul Side In. Doors at 7 p.m.
JESSE DEE URBAN LOUNGE, 10544 WHYTE AVE.

ONGOING

Blues & Roots

MAURICE JOHN VAUGHAN BLUES ON WHYTE, 10329 WHYTE AVE. Feb 16-21

Concerts

ESO CLASSIC LANDMARKS MASTERS WINSPEAR CENTRE, 9720 102ND AVE. FEB 20-21 Fri 7:30 p.m. Sat at 8 p.m.
WINTERFEST CANADIAN LEGION, 11150 82ND ST., FEB 20-21 More than 80 artists on two stages. Doors on Fri at 6 p.m. and Sat at 11 a.m. Info: www.uptownfolkclub.ca.

Jazz

BULLIES OF BASIN STREET JEFFREY'S CAFÉ & WINE BAR, 9640 142ND ST., FEB 20-21
DUELING PIANO SHOWS THE IVORY CLUB, 2940 CALGARY TR. 9 p.m.
RED PIANO PLAYERS RED PIANO CALVIN BISTRO, 1638 BOURBON STREET, WEM. Dueling piano show.
TERRY JORDEN MURRIETA'S BAR AND GRILL, 10612 WHYTE AVE., FEB 20-21 Doors at 8 p.m.

Pap & Rock

BONAFIDE ON THE ROCKS, 11740 JASPER AVE., FEB 20-21 Doors at 9 p.m.
CRUSH URBAN LOUNGE, 10544 WHYTE AVE. FEB 20-21
DERINA HARVEY SHERLOCK HOLMES PUB, WEM. FEB 24-28
DERINA HARVEY BAND ATLANTIC TRAP AND GILL, 7704 104TH ST. FEB 19-21
DOUG STROUD SHERLOCK HOLMES PUB, CAPILANO MALL, FEB 19-20
DWAYNE ALLEN SHERLOCK HOLMES PUB, 10012 101A AVE., FEB 17-21
ELIPSO JET NIGHTCLUB, 9221 34TH AVE., FEB 20-21
JIMMY WHIFFEN ROSE & CROWN, #195, 10235 101ST ST.,

FEB 17-21
LYLE HOBBS ROSE & CROWN, #195, 10235 101ST ST. FEB 24-27
STAN GALLANT SHERLOCK HOLMES PUB, WEM. FEB 17-21
SHERLOCK HOLMES PUB, 10012 101A AVE., FEB 24-28
STARS TONIGHT YELLOWHEAD CASINO, 12464 153RD ST., FEB 20-21
SUITE #1 CASINO EDMONTON, 7055 ARGYLE RD., FEB 20-21

OPEN STAGE

THURSDAY

OPEN JAM DUSTER'S PUB, 6402 118TH AVE. Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB 552 CALGARY TR. Doors at 9 p.m.

SATURDAY

BLUES ON WHYTE 10329 WHYTE AVE. Doors at 4 p.m.
CARROT ARTS COFFEE HOUSE 9351 118TH AVE. Music and poetry open mic. Doors at 7 p.m.
COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors at 9 p.m.
CROWN PUB 10709 109TH ST. Doors at 1:30 p.m.
LB'S PUB #110, 23 AKINS DR., ST. ALBERT. Doors at 4:30 p.m.
MORANGO'S TEK CAFE 10118 79TH ST. Doors at 7 p.m.

SUNDAY

DUSTER'S PUB 6402 118TH AVE.
EDDIE SHORTS 10713 124TH ST. Doors at 9 p.m.
HOOLIGANZ PUB 10704 124TH ST.
HULBERT'S 7601 115TH ST.
LOOP LOUNGE 367 ST. ALBERT RD., ST. ALBERT. Doors at 3 p.m.
NEWCASTLE PUB & GRILL 6108 90TH AVE. Doors at 3 p.m.
O'BRYNE'S IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m.

MONDAY

THE IVORY CLUB 2940 CALGARY TR. Doors at 8 p.m.
PLEASANTVIEW HALL 10860 57TH AVE. Acoustic fiddle jam. Info: 414-5270.
ROSE BOWL ROUGE LOUNGE, 10111 107TH ST. Doors at 9 p.m.
WUNDERBAR HOPFRAUHAUS @120 101ST ST. Doors at 9:30 p.m.

TUESDAY

THE DRUID 11606 JASPER AVE. Doors at 9 p.m.
LB'S PUB #110, 23 AKINS DR., ST. ALBERT
SIDELINER'S PUB 10108 127TH ST. Doors at 8 p.m.
SPORTSMAN'S LOUNGE 8170 50TH ST. Doors at 8 p.m.

WEDNESDAY

EDDIE SHORTS 10713 124TH ST. Open jam.
HAVEN SOCIAL CLUB 15120 A STONY PLAIN RD. Doors at 7:30 p.m.
HOOLIGANZ PUB 10704 124TH ST. Doors at 7:30 p.m.
LITTLE FLOWER OPEN STAGE Info: www.littleflower.ca/429-3624.
PLEASANTVIEW COMMUNITY HALL 10860 57TH AVE. Bluegrass jam. Doors at 7:30 p.m.
SECOND CUP 1236 124TH ST. Doors at 8 p.m.
STEEPS TEA LOUNGE 11116 WHYTE AVE. Acoustic open mic. Info: j.jalbert@gmail.com.

SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



The Gospel According To Uke | Sheldon Eller of The Be Artburs spreads a little ukulele love around Faithy McNasty's on Valentine's Day. PHOTO BY ANDREW PAUL

TWO WORLDS • HIS BRILLIANT CAREER • BY PAUL MATWYCHUK 1945 words

Random Roles With Lorne Cardinal



THE CORNER GAS STAR HOPSCOTCHES WITH SEE UP, DOWN, AND BACK AGAIN THROUGH HIS IMDB PAGE

One of the best regular features of The A.V. Club, *The Onion's* pop-culture sister website, is something called “Random Roles,” in which they ask a noted character actor to comment on randomly chosen films from their IMDb page — big parts, small parts, famous films, and embarrassments alike. Past subjects include Stephen Root, Jeffrey Tambor, Brian Cox, Ray Wise, Tim Matheson, and Illeana Douglas — none of them stars, but talented working actors whose candid, grunt’s-eye view of the moviemaking process usually reveals a lot more about Hollywood than you’d learn from interviewing guarded A-list celebrities.

Lorne Cardinal is the perfect Canadian equivalent of the Roots,

Coxes, and Douglasses that fill up the supporting casts of films made south of the border. Like most Canadian actors, his résumé is a crazy quilt of live theatre, low-budget indies, the occasional high-profile Hollywood miniseries or feature, and random episodes of *Jake and the Kid* and *Relic Hunter*. (He’s also provided voices for the award-winning kids’ shows *Wapos Bay* and *Wumpa’s World*, but he’s best known as the undertrained police sergeant Davis Quinton on TV’s *Corner Gas*.)

As an aboriginal actor — he’s of Cree descent — Cardinal might seem to have a narrower range of projects open to him, but as he joined *SEE* for a round of “Random Roles,” it became obvious how resourcefully he’s managed his career.

Corbin Bernsen, The Streets (1994) —

“I was the head Indian brave, Spotted Elk. This was one of my very first film roles. The makeup guy had actually done research into the ceremonial makeup he put on us, and he worked really hard on it. Then we showed what we’d come up with to the director, who was Sidney I. Furie from Los Ang-e-leez, and he went, ‘Yeah, it’s fine, just as long as it’s different from everybody else.’ Welcome to Hollywood!”

“But you know, all I ever wanted to be was a working actor. At the same time, I was very aware of not getting pigeonholed as ‘the native actor.’ I tried not to take every job that came my way. There are tons of roles out there for native people; it’s just a problem that casting directors tend to have. Even if it doesn’t say that the role is specifically native, why not cast a native anyway? Or the best actor for the part, any-

way. I can read for the doctor. I can read for the police chief. I’d rather be that kind of chief than the one in the headdress!”

Corbin Bernsen, The Streets (2004-9) —

“That part is the kind of thing I’m talking about — it was cast colour-blind, gender-blind. When I auditioned, there were 30 people reading for Davis, and they were all shapes and sizes and genders. I was lucky that I made them laugh — and I’d worked with one of the producers, David Storey, on *Blackfly*, and he was always pushing for me.

“When I read the first script, I got the idea that Davis was the solid, serious veteran cop and Tara Spencer Nairn’s character was the flighty rookie. But on our first read-through, without even planning it, we totally switched the two characters around and she played the grounded character and I did the flighty, weird stuff. It seemed to work. The show has definitely given me a higher profile, but the flipside of that is that now people only see me as a comic actor. I’m not getting offered *Richard III* or *Othello*.”

Renegade Press, Inc. (2004-8) —

“I had a recurring role on that show as a father, and after the first season I sort of looked around and asked the producer, ‘Who do I have to sleep with to be allowed to direct an episode or two?’ And he said, ‘Me.’ I wound up directing about nine episodes — the first one was probably the most nerve-wracking, stressful, creative period I’ve ever experienced. Luckily, it was pretty much the same crew as *Corner Gas*, and they bent over backwards to make me

look good.”

Corbin Bernsen, The Streets (2002) —

“That was nerve-wracking. I was throwing peanuts at Hilary Swank, working two feet away from Al Pacino — you know, watching the master at work, trying to steal as much as possible. He definitely knows his instrument and how to use it to its fullest potential. It’s astounding. You hear him mumbling, mumbling, and then when he explodes, he’s got so much sound and energy coming out of him that the walls shake. I’ve seen other actors rip through scenes, and it’s just paper to them, but he never lets a moment pass without squeezing all the truth out of it that he can. He’s just amazing.”

Corbin Bernsen, The Streets (1998) — “Little Bad Man” / *Corbin Bernsen* (1995) —

“These were my first two big roles. I was No. 2 on the call sheet a lot of the time. I got to work with all my heroes — Tantoo Cardinal, Gordon Tootoosie, In *Tecumseh*, I played Tecumseh’s brother who starts as a drunk and ends as a powerful seer. That was a huge one for me. I remember calling up my old teacher, Tom Peacocke, and asking him how to prepare for something like that, where the scenes are all shot out of order. He gave me some great advice: you literally chart your character’s emotional journey and put it up somewhere where you can see it, so every day you know where you are emotionally. It’s hard to do — but if it was easy, everyone would be doing it.

“I love the challenge of it, though; on everything I do, I try to take something I’ve learned and push it farther.”

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

ZACHARY

Dear Zachary: A Letter To His Son About His Father
DIRECTOR | Kurt Kuenne

Can a documentary be so effective, so heart-rending, so emotionally devastating, that you feel like warning people not to watch it? Kurt Kuenne’s film begins as a tribute to his friend Andrew Bagby, who was murdered by a psychotic ex-girlfriend. But when it emerges that the ex is pregnant with Andrew’s son, it turns into the story of Andrew’s grandparents and their anguished attempts to wrest guardianship of Zachary away from his mother. And then... oh God, oh God, oh God. Just watch it. But you’ve been warned.

ZANINESS!

What Just Happened

CAST | Robert De Niro, Sean Penn, Bruce Willis, Stanley Tucci, John Turturro

Art Linson is the high-powered producer of such tough-guy Hollywood entertainments as *The Untouchables*, *Heat*, and *Fight Club*. *What Just Happened* is his first film as a writer/director, and he’s taken the “write what you know” rule to heart: It’s a thinly disguised account of his experiences making the 1997 Alec Baldwin/Anthony Hopkins vehicle *The Edge*, starring Robert De Niro as the beleaguered producer and Bruce Willis as the prima donna star who refuses to shave his Will Oldham mountain-man beard for the role.

ZOBBY!

Into The Wild Green Yonder

VOICE CAST | Billy West, Katey Sagal, John DiMaggio, Tress MacNeille, Phil LaMarr

Bad news, everyone! Unless Matt Groening and David X. Cohen can get a deal together for a *Simpsons*-style theatrical feature, this may very well be the last adventure for the *Futurama* crew. The franchise is certainly playing principally to the cultists at this point — right now, the only detail that has leaked out about the plot is that it supposedly reveals the true nature of “Number 9 Man,” a non-speaking character who has popped up in a few episodes hiding in the crowd scenes.



The Heartbreak Kid | Filmmaker Kurt Kuenne has a rare happy moment with his late friend’s child in *Dear Zachary: A Letter to His Son From His Father*. PHOTO COURTESY OF OSCILLOSCOPE FILMS

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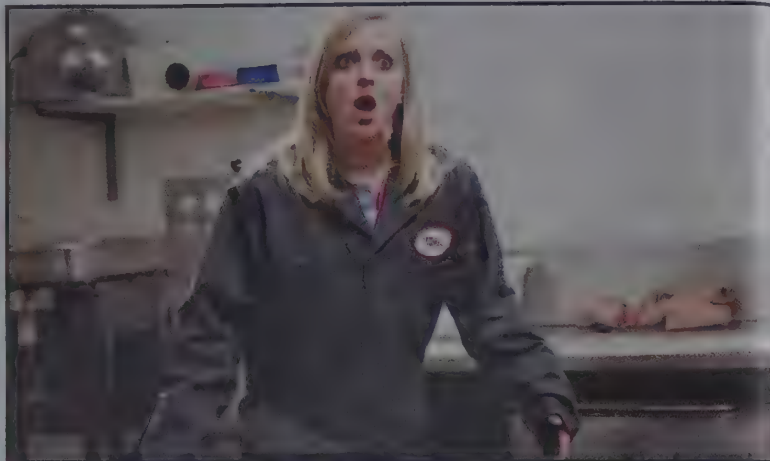
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sweeteco.com

IceCapades.net

MOVIE FEATURE • OSCAR NIGHT! • BY PAUL MATWYCHUK | 734 words

Anna Faris For Best Actress!

And Then She Got High | In a perfect world (i.e., one where SEE's opinions held sway over everyone), Anna Faris would win an Oscar for playing a lovable pothead in *Smiley Face*. PHOTO COURTESY OF FIRST LOOK STUDIOSIT WOULD ONLY HAPPEN IN OUR
WILDEST DREAMS, BUT LUCK-
ILY THAT'S WHERE THE ALTERNATIVE
OSCARS ARE HELD

You want Oscar predictions? Here's some Oscar predictions: *Slumdog Millionaire*, David Fincher, Mickey Rourke, Kate Winslet, Heath Ledger, Penélope Cruz. Boom! Oscar predictions are easy — and, truth be told, a little boring.

What's more interesting is to talk about Oscar's shadow self, the negative image of the glitzy ceremony that will take place this Sunday evening in Los Angeles, the nominees that should have been and shouldn't have been. Accordingly, here's SEE's roundup of the five major categories in what you might call the Alternative Oscars — our choices for the most undeserving actual nominee, the most obvious snub, and the nominees who we'd like the Academy to have recognized, although we know they would have only gotten nominated in the Bizarro-World Oscars.

HONORABLE MENTION

Most Undeserving Nominee: Like a grotesque affirmation of the old axiom that any Holocaust-themed movie is sure to score big with Academy voters, *The Reader* tells the story of a Nazi prison guard whose soul is redeemed when she learns to read while serving a life sentence for allowing a barnful of Jews to burn to death.

Most Obvious Snub: Jonathan Demme's rich, humane, stylistically daring *Rachel Getting Married*. The dialogue seems so effortlessly naturalistic that screenwriter Jenny Lumet probably got cheated out of a Best Screenplay nod.

In Our Dreams: *Wendy and Lucy*, starring Michelle Williams as a young woman standing on the very precipice of poverty, is a heart-

breaking antidote to the (admittedly enjoyable) feel-goodisms of *Slumdog Millionaire*. And who says a documentary can't be nominated for Best Picture, especially one as thrilling as *Man on Wire*?

BEST ACTRESS

Most Undeserving Nominee: Angelina Jolie's character in *Changeling* has been conceived as a saint, the very embodiment of virtuous motherhood — and that's the only level on which she seems interested in playing her.

Most Obvious Snub: Did any actor, male or female, create a more original, impish characterization in all of 2008 than Sally Hawkins did as the unfailingly upbeat Poppy Cross in Mike Leigh's *Happy-Go-Lucky*?

In Our Dreams: Between Gregg Araki's straight-to-DVD pot comedy *Smiley Face* and the watered-down crowd-pleaser *The House Bunny*, Anna Faris established herself as arguably the most inventive, irrepressible female comic in movies today.

BEST ACTOR

Most Undeserving Nominee: It's not just that Brad Pitt's performance in *The Curious Case of Benjamin Button* relies so much on CGI effects for its impact; it's that Pitt makes the character such a dull, opaque blank even when he's not wearing any makeup at all.

Most Obvious Snub: Clint Eastwood's shamelessly entertaining work as a grouchy, racist retired auto worker in *Gran Torino* is the kind of career-capping turn that the Oscars were made to honour.

In Our Dreams: Shouldn't the various blurps and bleeps that Ben Burtt devised for the title character in *Wall-E* — so lovable, so amazingly expressive, despite their seemingly limited range — count as acting too?

BEST SUPPORTING ACTOR

Most Undeserving Nominee: Actually, these five guys are all pretty terrific. But if we had to boot someone out of the category, we'll go with *Doubt*'s Philip Seymour Hoffman — if only to give someone who hasn't won an Oscar already a chance.

Most Obvious Snub: Well, it's obvious to us, anyway, that the best Brad Pitt performance of the year was not as Benjamin Button, but as the chowderheaded gym rat and would-be blackmailer Chad Feldheimer in the Coen Brothers' *Burn After Reading*.

In Our Dreams: Our sentimental choice is the insane penguin from Werner Herzog's Antarctica documentary *Encounters at the End of the World*, but if we're restricted to human choices, we'll go with David Strathairn as the self-pitying alcoholic cop (and good tipper) from Wong Kar-Wai's underrated romantic fantasy *My Blueberry Nights*.

BEST SUPPORTING ACTRESS

Most Undeserving Nominee: Taraji P. Henson, a likable performer saddled with a one-note role as Brad Pitt's adoptive mother in *The Curious Case of Benjamin Button*.

Most Obvious Snub: Anne Hathaway has all the flashy breakdown scenes in *Rachel Getting Married*, but Rosemarie DeWitt's subtle work as her exasperated (and exasperating) older sister provides the key to understanding her behaviour.

In Our Dreams: Two terrifying maternal figures: Jane Lynch, as the demented founder of a Big Brothers-style charity in *Role Models*, never missing an opportunity to work her former cocaine addiction into the conversation; and Ann Savage in *My Winnipeg*, a figure to haunt Guy Maddin's nightmares ... and our own.

MOVIE REVIEW • ANIMATION • BY PAUL MATWYCHUK

Memoirs Of An Amnesiac



One-Two-Three, One-Two-Three | The young Ari Folman arrives in Lebanon in the animated *Waltz With Bashir*. IMAGE COURTESY OF SONY PICTURES CLASSICS

WALTZ WITH BASHIR USES CARTOONS TO RECONSTRUCT AN EX-SOLDIER'S MEMORIES OF A 1982 MASSACRE

WALTZ WITH BASHIR
Directed by Ari Folman. Opens Fri, Feb 20.
★★★★★

When the former Israeli soldiers in *Waltz With Bashir* talk about the Lebanese civil war, they seem to remember their dreams more vividly than their waking hours. Boaz Rein-Buskila, now an accountant, is plagued by nightmares of a pack of wild, slaving dogs charging down the street, surrounding his house, and demanding he give himself up.

FOLMAN KNOW HE MUST HAVE BEEN PRESENT AT THE 1982 MASSACRE AT THE REFUGEE CAMPS AT SABRA AND SHATILA, BUT AS TO WHAT FUNCTION HE PLAYED IN THOSE EVENTS ... WELL, AS FOLMAN SAYS, "THAT'S NOT STORED IN MY SYSTEM."

Carmi Cna'an, now the wealthy owner of a chain of Dutch falafel stands, recalls sitting, terrified and nauseous, in the boat taking him to Beirut and having a vision of a giant naked woman climbing on board, taking him gently in her arms, and swimming away with him, far away from combat. (The image is simultaneously erotic, sad, creepy, and comforting.) And Ari Folman, now a filmmaker, has the most puzzling dream of all – his only memory of his entire tour of duty in Beirut is of him and his fellow soldiers walking naked out of the water, putting on their clothes, and walking down the eerily quiet streets, through a sea of

black-clad women.

It's obviously a dream – and since *Waltz With Bashir* is an animated film, it's rendered in stark hues of yellow and black that make it seem even more sulphurously stylized – but what does it mean? Why has it taken Folman 25 years to even realize that he has practically no recollection of what was obviously one of the most dramatic periods of his life? He knows, logically, that he must have been present at the infamous 1982 massacre at the Palestinian refugee camps at Sabra and Shatila – killings technically carried out by the Lebanese Phalangist militia, but with the aid and tacit approval of the Israeli Defence Forces – but as to what

gripping experience – *Full Metal Jacket* meets *Waking Life*.

Folman's investigation into his own amnesiac past (which recalls David Carr's recent book *The Night of the Gun*) gives *Waltz With Bashir* its spine, but its real strength is its evocation of the amoral life of a young soldier – 19-year-old boys, gangly virgins most of them, hitting the beach and immediately shooting at nothing at all; driving a tank down a narrow street, crushing all the parked cars under their treads as they go; blowing up beer bottles, frying eggs on abandoned cars, wandering through empty airports, seemingly with few superior officers in sight. It's all fun and adventure – until the sniper fire starts raining down on you.

The choice of animation as the medium in which to tell this gritty story seems unlikely, but it works beautifully. First of all, Folman uses animation to maintain full control of the film's mood, subtly shifting the drawing style from the almost courtroom-sketch look of his present day interviews to the more cartoonish look of the blackly funny montage of young soldiers ineptly wielding hugely destructive weaponry (set to a raucous Warren Zevon-learns-Hebrew rock tune). But second, the animated images can be said to stand for the reconstructed, estheticized impressions of past events that Folman has in his head where the real memories should be. The film's final moments, when reality abruptly crashes onto the screen, are all the more powerful for having been preceded by 80 minutes of artifice.

No, not artifice. That's not right. What's the word I'm looking for? Oh yes – art.



Waltz With Bashir

Nightly
6:50PM & 9:00PM
Sat • Sun
matinees at 2:30PM
RATED R



The Wrestler

Nightly
7:00PM & 9:10PM
Sat • Sun
matinees at 2:00PM
RATED 14A
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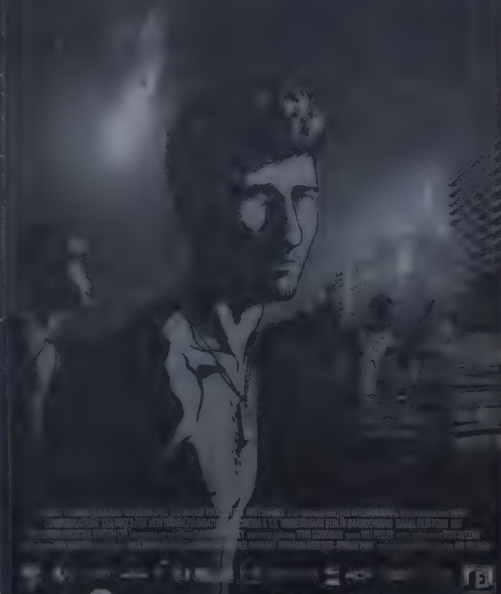
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**WALTZ WITH
BASHIR**
AN ARI FOLMAN FILM



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MOVIE REVIEW • CHICK FLICK • BY KATHLEEN BELL | 1560 words

Isla Fisher Is Addicted To Shopahol



Debt Accomplish | Isla Fisher is a hopeless spendthrift who lands an improbable (and improbably high-paying) gig as a columnist for *Successful Savings* magazine in *Confessions of a Shopaholic*. PHOTO COURTESY OF TOUCHSTONE PICTURES

CONFESSIONS OF A SHOPAHOLIC LEFT MY WALLET LIGHTER, BUT NOT MY ROMCOM-LOVING HEART

CONFESSIONS OF A SHOPAHOLIC
Directed by P.J. Hogan. Starring: Isla Fisher, Hugh Dancy, Joan Cusack, John Lithgow. Now playing.
★☆☆☆

Okay. Don't panic. Don't panic. It could be that some pathways are crossed or there's some lazy wiring — I mean, I'm sitting here silently at a romcom about shopping! There must be something wrong with the laugh function in my brain. So I do a quick checklist: was I in a good mood when I entered the theatre? Yup. Are people around me laughing? Kind of. It's sort of steely in my section, but that soprano in the front row thinks it's hilarious. Maybe I just need to kickstart my lungs, put a little ef-

fort into it. So I try to laugh ... but it comes out as a cough and then a wheeze. I listen to my friend sitting next to me and nothing, not even a giggle. *Confessions of a Shopaholic*, it seems, simply isn't funny.

With this adaptation of Sophie Kinsella's bestselling chick-lit series, director P.J. Hogan (*My Best Friend's Wedding*) was handed the perfect Hollywood economic bailout bundle: a pre-existing fanbase, a love interest with a British accent, and an adorably flawed main character in Rebecca Bloomwood (Isla Fisher). She's a girl struggling to keep a job that doesn't suit her just so she can support her addiction to shopping, an addiction that's made her a rather good liar and debt-dodger.

So just as the big banks had to explain themselves in front of Congress (and you call a gal with a credit card a spendthrift?) I think Hogan et

al. should have to explain why they wasted such a gift. And I have one question to lead things off: Do you think we're stupid?

Admittedly, Hogan has already answered that question, when he felt the need to have Rebecca's sidekick Suze (Krysten Ritter), break down the irony of having a debt-ridden shopaholic write for a financial planning magazine. Clearly they think we're thicker than a wedge heel.

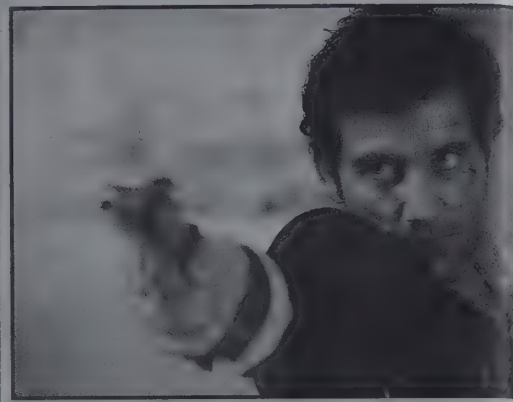
While the film spends its time pointing out the ironic, it leaves itself very little time to develop Rebecca's relationship with her leading man, Luke Brandon (Hugh Dancy), her boss at *Successful Savings* magazine. Brandon falls for her at some point, I'm just not sure when; perhaps it's when she writes a supposedly genius article comparing investment management with faux-cashmere — a read-the-label warning. Her metaphor goes viral and so does her nom de plume. Eventually, her success catches up to her when her debt collector, Derek Smeath (Robert Stanton), exposes her as a fraud on national television and she's forced to face her \$9,000 credit card bill.

Of all the things this film exaggerates, a \$9,000 debt is nothing, especially when you consider Rebecca supposedly frequents Macy's, Dior, and Louboutin. It's pretty much the only detail that's not rationalized for the audience, since from beginning to end, the film tries to justify what its audience already understands, and that's shopping. We get the concept of retail therapy and our mutual understanding of her conundrum should have been the source of *Shopaholic*'s comedy, not the sight of Fisher wriggling and writhing all over the frame.

Here's a tip for successful savings though, ladies: skip this film and keep that \$12.50 in your piggy bank.

MOVIE REVIEW • THRILLER • BY WARREN HAAS | 528 words

Mo' Money, Mo' Problems



Clive Owen Vs. Modern Art | The Guggenheim gets pretty much destroyed by the time *The International* is through with it. PHOTO COURTESY OF COLUMBIA PICTURES

THE PLOT OF THE CLIVE OWEN BANKING THRILLER *THE INTERNATIONAL* IS AS FULL OF HOLES AS THE GUGGENHEIM

THE INTERNATIONAL
Directed by Tom Tykwer. Starring Clive Owen, Naomi Watts, Ulrich Thomsen, Armin Mueller-Stahl. Now playing.
★★★★

It's not the greatest idea to release a movie about an evasive, all-powerful financial institution only a few months after the collapse of Wall Street, but maybe the producers of *The International* hope the prospect of seeing Clive Owen unloading a handgun into a few bankers will be enough to draw viewers in. Unfortunately, what ends up getting shot the most in the movie — by the evil bank's goons, no less — is the art in the Guggenheim.

The film starts on a subtler note, with Interpol agent Louis Salinger (Clive Owen) and New York assistant district attorney Eleanor Whitman (Naomi Watts) launching an investigation into the operations of the International Bank of Business and Credit. Their inquiry is spurred on by the death of one of their colleagues, who mysteriously expires moments after meeting with an IBBC informant. Much of the first half of the film is spent following Salinger and Whitman to exotic locations across Europe as they discover that the head of the IBBC, Jonas Skarssen (Ulrich Thomsen), has gotten the bank involved with illegal arms dealing. Given the amount of time it takes for Salinger and Whitman to uncover this simple fact, you begin to suspect all the characters' travelling is merely an excuse for on-location filming. At least director Tom Tykwer (of *Run Lola Run* fame) makes sure to frame his shots in a way that captures all the nice architecture.

As for the sinister bank and its evil

plans, if you were to ask, "What does a bank want with the buying and selling of missiles?" the best answer The International gives is that they earn a small margin of profit. They also gain influence with foreign governments, which they will use to do ... uh ... *something* — they just haven't decided what yet. I bet it's evil, though.

Eric Singer's script is less concerned with explicating why the IBBC's business dealings are criminal than showcasing his love of gadgets, as in a laughable scene wherein Naomi Watts interrogates someone via Blackberry. Such a focus on technology leaves little room for complex characters: Salinger and Whitman are idealists constantly telling their superiors they will go rogue to bring the IBBC to justice — but we aren't told why we should care.

However, just when it starts to look like *The International* plans on dragging its heels all the way to the finish, the plot is abruptly interrupted by a violent shootout in the Guggenheim between Salinger, a bunch of hitmen, and an assassin with a leg brace. The scene lasts 20 minutes, but little happens other than people ducking behind ledges, shooting, more ducking, and a whole lot of fine art getting destroyed. Nevertheless, the sequence effectively grabs the viewer's attention after an unremarkable first hour. And the story actually starts to get kind of interesting too.

It's rare that a movie about a good-agent-gone-rogue follows through on the consequences of such a scenario, but refreshingly, *The International* does just that: in its final reel, the characters awake from their clichés and attempt to be interesting. And they do so in scenic Istanbul, too! This last crack at originality is just enough to elevate *The International* from numbingly dull to intriguingly mediocre.



Slumdog Millionaire

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Sat • Sun
2:00 pm

RATED 14A
• VIOLENCE •

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MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES

OPENING THIS WEEK

BURN, WITCH, BURN!

Peter Wyngard, Janet Blair, Margaret Johnson, and Kathleen Byron star in director Sidney Hayes' fantasy about a university professor who discovers that his wife is a practising witch, but fails to appreciate how her charms and spells are protecting his life and career. Based on Fritz Leiber's novel *Conjure Wife*. Metro Cinema: Feb 21-23 (Sat, Mon @ 7pm, Sun @ 9pm)

DAY OF WRATH

Thorikild Roose, Lisbeth Movin, and Sigrid Neelendam star in *The Passion of Joan of Arc* director Carl Theodor Dreyer's 1943 classic about a 17th-century Dutch woman who is accused of witchery when her pastor husband dies suddenly of a stroke. In Danish with English subtitles. Metro Cinema: Feb 20-23 (Fri, Sun @ 7pm, Sat, Mon @ 9pm)

FIRED UP

Nicholas D'Agosto, Eric Christian Olsen, Sarah Roemer, and Molly Sims star in director Will Gluck's lowbrow college comedy about two friends who hatch a plan to get girls over the summer by attending cheerleader camp instead of football camp.

THE PHILADELPHIA STORY

Katharine Hepburn, Cary Grant, James Stewart, and Ruth Hussey star in *My Fair Lady* director George Cukor's classic 1940 romantic comedy about an uppity socialite whose impending marriage is disrupted by the arrival of her ex-husband and a reporter from a gossip magazine. Royal Alberta Museum: Mon, Feb 23 (8pm)

STONE OF DESTINY

Charlie Cox, Kate Mara, Billy Boyd, and Robert Carlyle star in *Air Bud* director Charles Martin Smith's film about Ian Hamilton, the Highlander patriot who in 1950 launched a daring raid to steal the Stone of Scone and bring it home to Scotland.

WALTZ WITH BASHER

Director Ari Folman's unusual "animated documentary" about his attempts to remember the events of the 1982 Sabra and Shatila massacre in Beirut, which he witnessed as a 19-year-old Israeli soldier, only to realize years later that his mind has scrubbed the traumatic memories away. In Hebrew with English subtitles.

ALSO PLAYING

CORALINE

Henry Selick's adaptation of Neil Gaiman's children's fantasy about a bored girl who discovers a tunnel into a seductive alternate reality is an instant classic — creepy, funny, meticulously crafted, and filled with inextinguishable wit and imagination. A movie to treasure.

★★★★★

THE CURIOUS CASE OF BENJAMIN BUTTON

David Fincher's fable about a man who begins life as an old man and steadily ages backwards into infancy is a curiously unmoving experience, with a disappointingly

opaque central performance by Brad Pitt. One of the year's big disappointments.

★★★☆☆

FRIDAY THE 13TH

Is the plan here simply to keep making new movies in this series until there are 13 of them? How else to explain this pointless Michael Bay-produced reboot of the horror franchise, which adds flash but little imagination to the Jason saga.

★★★☆☆

HE'S JUST NOT THAT INTO YOU

Somewhat-better-than-it-looks romantic comedy whose cast of cuties includes Jennifer Aniston, Scarlett Johansson, Justin Long, and star-in-the-making Ginnifer Goodwin. Approach this one like a blind date: keep your expectations low, and you might be pleasantly surprised.

★★★★☆

PAUL BLART: MALL COP

Not funny enough to recommend, but too inoffensive and genial to hate. If you're looking for an okay time-waster for a slushy afternoon, this Adam Sandler-produced riff on *Die Hard* featuring a blubbery, Segway-riding security guard instead of a badass off-duty policeman gets the job done.

★★★☆☆

THE PINK PANTHER 2

Look, we're probably never going to get back the classic Steve Martin of *The Jerk* and *The Man With Two Brains*. We're just going to have to settle for the occasional glimmers of comic inspiration we get in the best slapstick stretches of *The Pink Panther 2*. Deal with it.

★★★★☆

PUSH

Unnecessarily complicated thriller about a motley assortment of psychics (including an alarmingly short-skirted Dakota Fanning) and the sinister government agency out to harness the powers for evil. The Hong Kong setting gives the film an unusual look, but that's pretty much the only thing fresh about it.

★★★☆☆

SLUMDOG MILLIONAIRE

Every Oscar season, there's always a "little movie that could" that emerges as the crowd-pleasing contender to win Best Picture. This gimmicky but winning urban fairytale about a Mumbai slum kid who wins a fortune on a TV game show is 2008's answer to *Juno* and *Little Miss Sunshine* — and it's better than either of them.

★★★★☆

TAKEN

Some people have their children kidnapped and spend the entire movie crying — we're looking at you, *Changeling* lady. Others, like Liam Neeson, fly to Paris, blow up a few warehouses, and empty a few guns into people's heads. We prefer the Neeson approach.

★★★★☆

UNDERWORLD: RISE OF THE LYCANS

Sure, it's amusing to see *Frost/Nixon*'s boy-

ish Michael Sheen playing a hunky, rebellious werewolf, but the conviction with which he throws himself into his role provides this dull prequel to the *Underworld* franchise with its only moments of excitement.

★★★☆☆

THE UNINVITED

Ho-hum horror for the PG-13 set. See how long it takes you to predict the final plot twist!

★★★☆☆

THE WRESTLER

Mickey Rourke is an aging former wrestling star, now reduced to minimum-wage drudgery at a supermarket, but still clinging to the last shreds of his former glory. Rourke is just magnificent: brutal, vulnerable, monstrous, heartbreaking — no one adjective does him justice.

★★★★★



A Movie Performance | Lisbeth Movin is not actually a witch in Carl Dreyer's *Day of Wrath*. PHOTO SUPPLIED

SEE Magazine, the Garneau, Princess & Parkland Theatres Present AND THE NOMINEES ARE... ACADEMY AWARD CONTEST

BEST PICTURE

1. The Curious Case of Benjamin Button
2. Frost/Nixon
3. MILK
4. The Reader
5. Slumdog Millionaire

ACTOR IN A LEADING ROLE

1. Richard Jenkins - The Visitor
2. Frank Langella - Frost/Nixon
3. Sean Penn - MILK
4. Brad Pitt - The Curious Case of Benjamin Button
5. Mickey Rourke - The Wrestler

ACTRESS IN A SUPPORTING ROLE

1. Josh Brolin - MILK
2. Robert Downey Jr. - Tropic Thunder
3. Phillip Seymour Hoffman - Doubt
4. Heath Ledger - The Dark Knight
5. Michael Shannon - Revolutionary Road

ACTRESS IN A LEADING ROLE

1. Anne Hathaway - Rachel Getting Married
2. Angelina Jolie - Changeling
3. Melissa Leo - Frozen River
4. Meryl Streep - Doubt
5. Kate Winslet - The Reader

ACTRESS IN A SUPPORTING ROLE

1. Amy Adams - Doubt
2. Penélope Cruz - Vicky Christina Barcelona
3. Viola Davis - Doubt
4. Toni G. Nelson - The Curious Case of Benjamin Button
5. Marisa Tomei - The Wrestler

BEST DIRECTING

1. The Curious Case of Benjamin Button
2. Frost/Nixon
3. MILK
4. The Reader
5. Slumdog Millionaire

ART DIRECTION

1. Changeling
2. The Curious Case of Benjamin Button
3. The Dark Knight
4. The Dutchess
5. Revolutionary Road

CINEMATOGRAPHY

1. Changeling
2. The Curious Case of Benjamin Button
3. The Dark Knight
4. The Reader
5. Slumdog Millionaire

ANIMATED FEATURE

1. Bolt
2. Kung Fu Panda
3. WALL-E

SHORT FILM - ANIMATED

1. La Maison en Petites Cubes
2. Lavatory - Lovastory
3. Outspood
4. Presto
5. This Way Up

SHORT FILM - LIVE ACTION

1. Auf der Strecke (On The Line)
2. Manon on the Asphalt
3. New Boy
4. The Pig
5. Spilledogland (Toyland)

DOCUMENTARY FEATURE

1. The Betrayal (Nerakoon)
2. Encounters at the End of the World
3. The Gardener
4. Man on Wire
5. Treblinka (The Treblinka)

DOCUMENTARY SHORT SUBJECT

1. The Curious Case of Benjamin Button
2. The Final Hour
3. Smile Pink
4. The Witness - From the Balcony of Room 306

FOREIGN LANGUAGE FILM

1. The Reader - Munich Complex - Germany
2. The Glass - France
3. Disparities - Japan
4. Revanche - Austria
5. Waltz With Bashir - Israel

SCREENPLAY - ADAPTATION

1. The Curious Case of Benjamin Button
2. Doubt
3. Frost/Nixon
4. The Reader
5. Slumdog Millionaire

SCREENPLAY - ORIGINAL

1. Frost/Nixon
2. Happy-Go-Lucky
3. In Bruges
4. MILK
5. WALL-E

VISUAL EFFECTS

1. The Curious Case of Benjamin Button
2. The Dark Knight
3. Iron Man

MAKE UP

1. The Curious Case of Benjamin Button
2. The Dark Knight
3. Holby City: The Golden Army

COSTUME DESIGN

1. Australia
2. The Curious Case of Benjamin Button
3. The Dutchess
4. MILK
5. Revolutionary Road

MUSIC (ORIGINAL SCORE)

1. The Curious Case of Benjamin Button
2. Defiance
3. MILK
4. Slumdog Millionaire
5. WALL-E

MUSIC (ORIGINAL SONG)

1. "Down to Earth" - WALL-E
2. "Jai Ho" - Slumdog Millionaire
3. "O Saya" - Slumdog Millionaire

SOUND

1. The Curious Case of Benjamin Button
2. The Dark Knight
3. Slumdog Millionaire
4. WALL-E
5. Wanted

SOUND EDITING

1. The Dark Knight
2. Iron Man
3. Slumdog Millionaire
4. WALL-E
5. Wanted

FILM EDITING

1. The Curious Case of Benjamin Button
2. The Dark Knight
3. Frost/Nixon
4. MILK
5. Slumdog Millionaire

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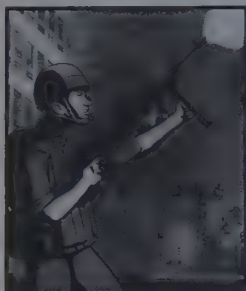
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Finding Faults With *Waltz* | Does *Waltz With Bashir* represent a bold new direction for animated films, or a self-serving account of a historical atrocity? IMAGE COURTESY OF SONY PICTURES CLASSICS

THIS WEEK: WRESTLING WITH THE ARTISTIC ETHICS OF *WALTZ WITH BASHIR*

Nick Schager, *Slant* | "The way the human psyche denies, mutates and embellishes as a means of coping with extremity — and guilt, even of merely abetting — is a topic Ari Folman intimately understands, but *Waltz With Bashir* makes its point early on and then restates repeatedly and, when the action shifts to back-and-forth chats between Folman and pals, quite drolly. While sights such as Folman and two other soldiers rising from the water at night as flames fall around them have a trance-like levelness, their ability to convey Folman's detachment from wartime

horrors is ultimately too successful, creating a sense of remoteness that's both enervating and schematic, as is the film's structurally logical but graceless, Lars von Trier-ian final cut to live-action footage of the massacre's aftermath."

Michael Koresky, *Reverse Shot* | "How does one avoid overly aestheticizing violence when using animation? By its very design, *Waltz With Bashir* invites serious questions of representation, not least because the narrative is told from behind thick layers of computer-generated cartoon imagery. Despite a radical, unified look, the imagery in *Waltz With Bashir* ranges from the mundane to the dreamlike, and often those distinctions collapse,

expand, and mutate right before our eyes. Folman isn't gussying up a difficult chapter of history in accessible pop extravagance; rather he's using a new form to investigate the terrible persistence, not to mention unreliability, of memory and perception, and how personal and political deceptions often go hand in hand."

Jeremy Heilman, *The Movie Martyr* | "There's a fine line between 'personal' and 'politically irresponsible,' and it's not surprising that a film this blunt conceptually threatens to cross that line. For a movie ostensibly about a group of men brooding endlessly about an event, these guys haven't gained much real perspective about the other participants in

the conflict. What results is a movie that anti-war in the vaguest terms, and as guilty as its subjects of compartmentalizing the atrocities that it wishes to expose. Any collection of combat-weary veterans could offer the trite reflections that this group does: they were looking to absolve themselves. Not even Folman's cheap, last-minute gambit — confronting viewers with actual footage of the slaughter in question can do this horror justice, though. The director's treatment of this documentary footage in this context trivializes it and reeks of exploitation. The camera's ability to privilege the perspective of its wielder has rarely been abused as blatantly as it is in this film. This is a singularly self-serving work."

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Highly 6:50, 7:25, Sat & Sun matinees 2:00, Violence
PRINCESS
10337 80 AVENUE • 433-0778
WALTZ WITH BASHIR
Highly 6:50, 7:20, Sat & Sun matinees 2:30
THE WRESTLER
Highly 7:10, 9:10, Sat & Sun matinees 2:00, Sexual content, nudity, coarse language

PARKLAND
255 HORN STREET, SPACE GROVE • 762-7337
SLUMDOG MILLIONAIRE
Highly 6:50, 7:25, Sat & Sun matinees 2:00, Violence
FRIDAY THE 13TH
Highly 7:15, 9:30, matinees Sat & Sun 11:00, 12:55, 3:00, Coarse language, sexual content
HE'S JUST NOT THAT INTO YOU
Highly 6:50, 9:20, matinees Sat & Sun 12:55, 3:20, Coarse language, sexual content
CONFESSIONS OF A SHOPAHOLIC
Highly 6:50, 9:20, matinees Sat & Sun 1:00, 3:10, PG
TAKEN
Highly 7:10, 9:10, matinees Sat & Sun 1:10, 3:15, Violence
HOTEL FOR DOGS
Highly 6:50, 9:20, matinees Sat & Sun 1:05, 3:30
PAUL BLART: MALL COP
Highly 6:50, 9:15, PG
CORALINE
Highly 6:50, 9:20, matinees Sat & Sun 1:15, 3:20, PG
Frightening scenes, not recommended for young children

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EDMONTON TONIGHT
Fri 10:30
BURN, MITCH, BURN
Sat & Sun 7:00, 9:00
GRANDIN THEATRE
GRANDIN HALL, 111 WINDSOR CIRCULAR AVE., ST. ALBERT • 458-9522
THE INTERNATIONAL
Daily 1:15, 3:10, 5:10, 7:10, 9:30
HOTEL FOR DOGS
Daily 1:15, 3:10, 5:15
GRAN TORINO
Daily 7:15, 9:35, Language may offend
PAUL BLART: MALL COP
Daily 12:35, 2:20, 4:05, 5:50, 7:40, 9:25
HE'S JUST NOT THAT INTO YOU
Daily 1:30, 4:20, 7:10, 9:20, Coarse language, sexual content
PINK PANTHER 2
Daily 1:30, 3:05, 5:00, 6:50
THE UNINVITED
Daily 8:45, Frightening scenes

LEDUC CINEMAS
4702-50 St. Louis • 789-7778
HE'S JUST NOT THAT INTO YOU
Highly 6:50, 9:20, matinees Sat/Sun 12:50, 3:30, Coarse language, sexual content
SLUMDOG MILLIONAIRE
Highly 6:55, 9:20, matinees Sat/Sun 12:55, 3:20, Violence

FRIDAY THE 13TH
Highly 7:05, 9:25, matinees Sat/Sun 1:00, 3:25, Coarse language, sexual content
PAUL BLART: MALL COP
Highly 7:00, matinees Sat/Sun 1:00
PUSH
Highly 7:10, matinees Sat/Sun 3:30, Violence
WETASKIWIN CINEMA 4 PLEX
3849-56 Wetaskiwin • 332-3722
HOTEL FOR DOGS
Matinee Sat & Sun 1:05
TAKEN
Highly 7:05, 9:15, matinees Sat & Sun 1:05, 3:15, Violence
CORALINE
Highly 7:10, 9:20, matinees Sat & Sun 1:10, 3:20, Frightening scenes, not recommended for young children
SLUMDOG MILLIONAIRE
Highly 6:55, 9:20, matinees Sat & Sun 12:55, 3:20, Violence
FRIDAY THE 13TH
Highly 7:00, 9:25, matinees Sat & Sun 3:25, Coarse language, sexual content

SOUTH EDMONTON
1525 95 Street • 438-8585
FIREBURN
Fri-Thurs 1:40, 4:50, 7:45, 10:30, Coarse language
DELIRIUM
Fri-Thurs 12:30, 2:40, 7:00, 10:15
JAG JEONDOON DE MELE (IN PUNJABI)
Fri-Thurs 1:00, 4:30, 8:00
THE INTERNATIONAL
Fri-Thurs 1:40, 4:20, 7:10, 10:10, 10:30, 1:00, 3:40, 7:10, 10:10, Violence
CONFESSIONS OF A SHOPAHOLIC
Fri-Thurs 1:20, 4:50, 7:30, 10:00, 1:00, 4:20, 6:50, 9:30
FRIDAY THE 13TH
Fri-Thurs 1:20, 4:50, 7:30, 10:00, Sexual content, gory scenes
BILLU BARRER (HINDU W/ L.S.T.)
Fri-Thurs 12:40, 3:30, 6:50, 9:40
HE'S JUST NOT THAT INTO YOU
Fri-Thurs 12:30, 3:50, 7:20, 10:15, Coarse language, sexual content
THE PINK PANTHER 2
Fri-Thurs 1:40, 4:20, 6:45, 9:20
CORALINE 3D
Fri-Thurs 1:10, 3:50, 6:55, 9:25, Frightening scenes, not recommended for young children
PUSH
Fri-Thurs 1:20, 4:50, 7:30, 10:00, Sexual content, gory scenes
TAKEN
Fri-Thurs 12:50, 4:10, 6:45, 9:15, Violence
PAUL BLART: MALL COP
Fri-Thurs 1:40, 4:20, 6:50, 9:20, 10:15, Coarse language, sexual content
THE CURIOUS CASE OF BENJAMIN BUTTON
Fri-Thurs 1:50, Not recommended for young children, coarse language
GRAN TORINO
Fri, Sat/Sun 12:00, 4:00, 7:15, 10:10, Sat & Sun 4:00, 7:15, 10:10, 12:00, 7:15, 10:10, Language may offend
SLUMDOG MILLIONAIRE
Fri-Thurs 12:50, 4:00, 7:05, 10:05, Violence
FRIDAY THE 13TH
Fri-Thurs 1:50, 4:15, 8:10, 10:30, Coarse language
THE INTERNATIONAL
Fri-Thurs 1:45, 4:25, 7:15, 10:00, Violence

NORTH EDMONTON
14221-137th Avenue • 727-7723
FIREBURN
Fri-Thurs 1:50, 4:15, 8:10, 10:30, Coarse language
THE INTERNATIONAL
Fri-Thurs 1:45, 4:25, 7:15, 10:00, Violence

CONFESSIONS OF A SHOPAHOLIC
Fri-Thurs 1:20, 4:20, 7:10, 9:45
FRIDAY THE 13TH
Fri-Thurs 12:10, 2:30, 5:00, 7:40, 10:10, Sexual content, gory scenes
HE'S JUST NOT THAT INTO YOU
Fri-Thurs 12:40, 3:40, 6:40, 9:50, Sat & Sun 12:40, 3:40, 6:40, 9:50, Star & Shoppers Screening Wed 1:00, Coarse language, sexual content
THE PINK PANTHER 2
Fri-Thurs 1:20, 3:45, 6:45, 9:00
CORALINE 3D
Fri-Thurs 12:15, 2:50, 5:00, 7:50, 10:15, Frightening scenes, not recommended for young children
PUSH
Fri-Thurs 1:40, 4:30, 7:20, 10:25, Wed 7:20, 10:25, Star & Shoppers Screening Wed 1:00, Violence
TAKEN
Fri-Thurs 12:30, 3:00, 5:30, 8:00, 10:20, Violence
THE UNINVITED
Fri-Thurs 9:45, Frightening scenes
UNDERWORLD: RISE OF THE LYCANS
Fri-Thurs 1:00, 4:00, 7:35, 10:20, Gory scenes
PAUL BLART: MALL COP
Fri-Thurs 12:20, 7:40, 9:50, 7:30, 9:55
HOTEL FOR DOGS
Fri-Thurs 12:00, 2:00, 4:50, 7:05
GRAN TORINO
Fri-Thurs 1:20, 3:50, 7:00, 10:05, Language may offend
SLUMDOG MILLIONAIRE
Fri-Thurs 1:00, 4:00, 6:50, 9:30, Violence

CITY CENTRE 9 CINEMAS
3RD FLOOR, PHASE II, 101 or 110 or 112 Ave • 427-7070
FRIDAY THE 13TH
Fri-Thurs 1:15, 4:00, 7:10, 9:50, Sexual content, gory scenes
CONFESSIONS OF A SHOPAHOLIC
Fri-Thurs 1:10, 3:50, 7:10, 9:45, No passes
HE'S JUST NOT THAT INTO YOU
Fri-Thurs 12:30, 3:30, 6:30, 9:30, Coarse language, sexual content
TAKEN
Fri-Thurs 12:40, 3:10, 6:50, 9:10, 10:20, Violence
STONE OF DESTINY
Fri-Thurs 1:00, 3:45, 6:40, 9:25
FIREBURN
Fri-Thurs 12:50, 3:20, 6:55, 9:20, Coarse language
CLAREVIEW TO CINEMAS
4217-130TH AVENUE • 472-6000
PAUL BLART: MALL COP
Fri, Mon-Thurs 4:30, 6:55, 9:20, Sat/Sun 1:50, 4:30, 6:55, 9:20
TAKEN
Fri, Mon-Thurs 4:40, 7:15, 9:55, Sat/Sun 2:10, 4:40, 7:15, 9:45, Violence
PUSH
Fri, Mon-Thurs 4:20, 7:05, 9:40, Sat/Sun 1:40, 4:20, 7:00, 9:40, Violence
HE'S JUST NOT THAT INTO YOU
Fri, Mon-Thurs 3:40, 6:30, 9:25, Sat/Sun 12:45, 3:40, 6:30, 9:25, Coarse language, sexual content
THE PINK PANTHER 2
Fri, Mon-Thurs 4:25, 6:50, 9:10, Sat/Sun 1:45, 4:25, 6:50, 9:10
CORALINE 3D
Fri, Mon-Thurs 4:10, 6:35, 9:00, Sat/Sun 1:30, 4:10, 6:35, 9:00, Not recommended for young children, frightening scenes
CONFESSIONS OF A SHOPAHOLIC
Fri, Mon-Thurs 7:05, 9:45, Sat/Sun 12:40, 4:15, 7:05, 9:45, Mon-Thurs 4:15, 7:05, 9:45, No passes
THE INTERNATIONAL
Fri, Mon-Thurs 4:00, 6:35, 9:35, Sat/Sun 1:10, 4:00, 6:35, 9:35, Violence

FRIDAY THE 13TH
Fri 4:50, 7:20, 9:50, Sat/Sun 2:00, 4:50, 7:20, 9:50, Mon-Thurs 4:50, 7:20, 9:50, No passes, Sexual content, gory scenes
SLUMDOG MILLIONAIRE
Fri, Mon-Thurs 3:50, 6:40, 7:30, Sat/Sun 1:50, 3:50, 6:40, 9:30, Violence
CONFESSIONS OF A SHOPAHOLIC
Real Babes Mon 1:00
WESTMOUNT CENTRE CINEMAS
111 AVENUE & GORD ROAD • 455-8720
SLUMDOG MILLIONAIRE
Fri, Mon-Thurs 7:05, 9:50, Sat/Sun 1:00, 4:00, 7:05, 9:50, Violence
THE INTERNATIONAL
Fri, Mon-Thurs 7:15, 10:00, Sat/Sun 1:10, 4:10, 7:15, 10:00, Violence
MILK
Fri, Mon-Thurs 6:30, 9:30, Sat/Sun 12:30, 3:30, 6:30, 9:30, Coarse language
THE READER
Fri, Mon-Thurs 6:45, 9:40, Sat/Sun 12:45, 3:45, 6:45, 9:40, Sexual content
SCOTIABANK THEATRE
WEST EDMONTON HALL • 8882-116 STREET • 444-7400
THE INTERNATIONAL
Fri-Thurs 1:30, 4:30, 7:20, 10:15, Violence
CONFESSIONS OF A SHOPAHOLIC
Fri-Thurs 1:00, 4:00, 6:45, 9:30, Wed 4:00, 6:45, 9:30, Star & Shoppers Screening Wed 1:00
FRIDAY THE 13TH
Fri-Thurs 12:20, 2:45, 5:15, 8:00, 10:30, Sexual content, gory scenes
HE'S JUST NOT THAT INTO YOU
Fri-Thurs 12:10, 2:50, 7:00, 10:10, Coarse language, sexual content
THE PINK PANTHER 2
Fri-Thurs 12:40, 4:10, 7:15, 9:50, Mon-Thurs 4:40, 9:50
CORALINE
Fri-Thurs 12:50, 3:30, 6:30, 9:15, Not recommended for young children, frightening scenes
PUSH
Fri-Thurs 1:20, 4:20, 7:20, 10:20, Violence
TAKEN
Fri-Thurs 12:15, 4:40, 5:00, 7:40, 10:15, Frightening scenes
UNDERWORLD: RISE OF THE LYCANS
Fri-Sat 1:50, 4:50, 7:50, 10:30, Mon-Thurs 4:50, 10:30, Gory scenes
PAUL BLART: MALL COP
Fri-Sat, Tues-Thurs 1:10, 4:10, 6:50, 9:20, Mon 1:10, 4:10, 10:00
GRAN TORINO
Fri-Sat 12:40, 3:40, 7:10, 10:00, Mon-Thurs 12:40, 3:40, 7:10, 10:00, Language may offend
THE DAY THE EARTH STOOD STILL (IMAX)
Fri-Thurs 2:10, 5:10, 8:10
SLUMDOG MILLIONAIRE
Fri-Thurs 12:10, 4:40, 5:40, 8:40, 9:40, Star & Shoppers Screening Wed 1:00, Violence
METROPOLITAN OPERA: LA RONDINE INCORE
Sat 11:00
CAESAR & CLEOPATRA — INCORE PRESENTATION
Mon 7:00
CINEMA CITY MOVIES 12
130 AVENUE & 50 STREET • 472-9779
THE UNBORN
Fri-Sat 7:35, 10:00, 12:00, Sun-Thurs 7:35, 10:00, Violence, frightening scenes
MARLEY & ME
Fri-Sat 1:40, 4:20, 7:00, 9:35, 12:00, Sun-Thurs 1:40, 4:20, 7:00, 9:35
VALKYRIE
Fri-Sat 1:30, 4:20, 6:50, 9:25, 11:55, Sun-Thurs 1:30, 4:20, 6:50, 9:25, Violence, coarse language

THE TALE OF DESPERAUX
Fri-Thurs 12:35, 4:35, 7:10
SEVEN POUNDS
Fri-Sat 1:10, 4:05, 7:05, 9:50, 12:15, Sun-Thurs 1:10, 4:05, 7:05, 9:50, Movie themes
YES MAN
Fri-Sat 12:25, 4:40, 7:20, 9:50, 12:05, Sun-Thurs 12:5, 4:40, 7:15, 9:50
DOUBT
Fri-Thurs 7:20, 9:30, Mature themes
FROST/NIXON
Fri-Thurs 1:05, 4:00, 6:40, 9:20, Coarse language, not recommended for young children
AUSTRALIA
Fri-Sat 12:50, 4:05, 7:40, 11:00, Sun-Thurs 12:50, 4:05, 7:40, Language may offend, violence
BOAT
Fri-Sat 1:15, 4:00, 6:45, 9:15, 11:30, Sun-Thurs 1:15, 4:00, 6:45, 9:15
TWILIGHT
Fri-Sat 1:20, 4:10, 6:55, 9:40, 12:10, Sun-Thurs 12:20, 4:10, 6:55, 9:40, Violence
QUANTUM OF SOLACE
Fri-Sat 4:15, 4:30, 7:25, 9:55, 12:15, Sun-Thurs 4:15, 4:30, 7:25, 9:55
MADAGASCAR: ESCAPE 2 AFRICA
G
ROLE MODELS
Fri-Sat 10:05, 12:20, Sun-Thurs 10:05, Coarse content, coarse language
BEVERLY HILLS CHihuahua
Fri-Thurs 2:00, 4:45

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Fri 4:10, 7:15, 9:50, Sat/Sun 1:10, 4:10, 7:15, 9:50, Mon-Thurs 7:15, 9:50, Coarse language
CONFESSIONS OF A SHOPAHOLIC
Fri 3:50, 7:10, 9:45, Sat/Sun 12:50, 3:50, 7:10, 9:45, Mon-Thurs 7:10, 9:45, Coarse language, sexual content
FRIDAY THE 13TH
Fri 3:40, 7:00, 10:10, Sat/Sun 12:00, 3:30, 7:00, 10:10, Mon-Thurs 3:30, 7:00, 10:10, Sexual content, gory scenes
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TAKEN
Fri 3:45, 6:40, 9:40, Sat/Sun 12:30, 4:15, 6:40, 9:20, Mon-Thurs 6:40, 9:10, Violence
PAUL BLART: MALL COP
Fri 4:20, 7:40, 10:20, Sat/Sun 1:20, 4:40, 7:40, 10:20, Mon-Thurs 7:40, 10:20
GRAN TORINO
Fri 3:45, 6:50, 9:30, Mon-Thurs 6:45, 9:30, Language may offend
THE READER
Fri 3:45, 6:50, 10:05, Sat/Sun 12:10, 3:45, 10:05, Mon-Thurs 6:50, 10:05, Sexual content
SLUMDOG MILLIONAIRE
Fri 3:40, 7:05, 10:15, Sat/Sun 12:40, 3:40, 7:05, 10:15, Violence
CORALINE
Sat/Sun 1:00, Not recommended for young children, frightening scenes

“YOU JUST HAVE TO LAUGH [AT RACISM] BECAUSE IT’S SO RIDICULOUS. COMEDY IS A GREAT OUTLET FOR THAT ANGER.”

TWO WORLDS • FIRST NATIONS FOOTLIGHTS • BY MARLISS WEBER / 170 words

“Theatre Gave Me My Voice”

THREE ABORIGINAL STAGE PERFORMERS TALK ABOUT FINDING THEIR IDENTITY IN FRONT OF A LIVE AUDIENCE

Storytelling. It’s at the centre of both native and European theatre, and thanks to this cultural legacy, Edmonton is home to some great aboriginal performers. I had the good fortune to talk to three such performers, all at different stages of their careers.

For Tiffany Ayalik, the acting bug bit early. “I was in my first show when I was five,” she says. “It was total typecasting. I played a Christmas imp.” She got rave reviews — from her family anyway. Like many young performers, Ayalik grew up doing school plays and taking after-school workshops, and she dreamed of living the life of an actor when she grew up.

And now, at the age of 20, Ayalik is a graduate of Red Deer College’s theatre studies program and is currently in the BFA acting program at the University of Alberta. Of Inuit descent from Yellowknife, Ayalik is relatively new to Edmonton’s theatre scene, but she likes what she sees. “There are lots of opportunities here, I think,” she says. “I’m happy to be doing my degree here because it gives me the classical training that can take my career in so many different directions.”

But she points out the irony faced by any ethnic actor. “It is all about how flexible your look is,” she says. “Sometimes it’s a bad thing to look too native as it potentially limits your roles. Sometimes it’s bad to not look native enough. I hope I have a flexible enough look to play a broad range of ethnicities, not just native. Not that I’m not proud of where I come from; I just want a long and



The Rookie And The Veteran | U of A acting student Tiffany Ayalik is just starting her career; comedian Howie Miller is already a veteran performer. PHOTOS SUPPLIED

flexible career.”

Karhiio, an actor originally hailing from St. Albert, shares Ayalik’s frustration with the vagaries of casting. “I tell my agent not even to bother sending me out for native roles,” he says. His background is Mohawk, but with his medium dark hair and green eyes, it’s easy to imagine directors assigning him white roles without even thinking of it as “colour-blind” casting. At the same time, Karhiio, who has studied at both the MacEwan College theatre program and the National Theatre School, feels very connected to his native roots, and is proudly starting a theatre company that focuses on traditional aboriginal storytelling. “Theatre gave me my voice,” he says, “and now I want to use my voice to tell my people’s sto-

ries.”

Karhiio is passionately committed to aboriginal rights — and righting some of the wrongs that have been visited upon his people — and he uses theatre as a tool so that his messages of peace and healing can be more broadly understood. “Theatre is a safe place to express feelings and emotions,” he says. “In our stories, it’s about the circle — we take the bad and the good and we talk about it all. It’s not just about native issues, it’s about being human beings.”

Howie Miller, one of Edmonton’s most successful comedians, can relate to Karhiio’s message of the connectedness of humanity. A cast member of APTN’s sketch comedy show *Caution: May Contain Nuts* and the Canadian comedy circuit,



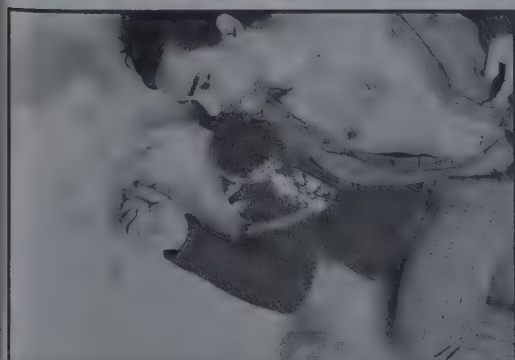
Miller defines himself as a native comedian, but it’s not his only source of identity. “I was interviewed live on air a couple of years ago, for Alberta’s birthday,” Miller recalls. “And I was introduced by the host as ‘Howie Miller, a comedian from Edmonton.’ Then she asks me, ‘What do you prefer I call you, native, indigenous, aboriginal, what?’ And I said, ‘I’d prefer if you’d call me Howie.’”

Which neatly sums up many of Miller’s thoughts on race and identity. The youngest and only adopted member of a large white family, Miller wasn’t aware of much racism growing up. “I was just always ‘Howie,’” he says. “Or at least I was since Grade 8, when one of my teachers started calling me that. [His real name is Harold.] But my com-

edy stems from a feeling of being ‘the other,’ of being different, so that must be something that’s deeply ingrained in me.”

The question of racism, however, despite its seriousness, is something to be laughed ■ in Miller’s world. “You just have to laugh,” he says, “because it’s so ridiculous. Comedy is a great outlet for that anger. It’s much healthier, in my mind. And it makes for great stories.”

It all comes back to the stories. These three performers have many stories to tell, personal and cultural. But struggle is common to artists from any background. As Ayalik says, “My first love is the stage. Acting isn’t an easy industry to be a part of, for sure, but it’s worth it to me to give it everything I’ve got.”



The Choreographer Who Came In From The Cold? | The frozen landscape of Canada’s easternmost region is only one of the themes Montreal Dance’s dancers knit together in *On the Ice of Labrador*. PHOTO BY VALERIE SIMMONS

ARTS NEWS • NOTABLE HAPPENINGS FROM THE STAGE TO THE BOOKSTORE

LABRADOR!

Brain Freeze

Arts News quiz time: which of these themes do not figure in Montréal Dance’s *On the Ice of Labrador* (John L. Haar Theatre, Feb. 20-21): (a) diabetes; (b) trombone players; (c) Stephen Harper; (d) the history of aviation; (e) Alzheimer’s disease; (f) copulating swans; (g) railroad tracks; (h) nuns; (i) theft of Labrador. The correct answer is (c) and (f), swans and Stephen Harper, although choreographer Sarah Chase could undoubtedly figure out a way to incorporate those unlikely images as well. How do the others link up? Well, that answer can only be divined by seeing the show for yourself.

LEOTARDS!

Joni Loves Cha-Cha?

“Since I was fool enough to find romance / I’m trying to convince myself this is just a dance! / We’re dancing fools, you and me / Tonight it’s a dance of insecurity.” So sang Joni Mitchell on “Sweet Sucker Dance” from her 1979 album *Mingus*. She’s obviously lost her skepticism about dancing since then, having collaborated with Alberta Ballet and choreographer Jean Grande-Maitre on the dance show *The Fiddle and the Drum* (Jubilee Auditorium, Feb. 20-21). The show is currently available on a beautifully produced DVD, but there’s no substitute for seeing it live. It’s definitely not “just a dance.”

LITERACY!

Gillies Vs. Gillespie

Freedom to Read Week runs from Feb. 22-28, and Arts News is celebrating by finally getting around to rereading its copy of Alice Munro’s classic *Lives of Girls and Women*, a title its timid high school librarian refused to stock. Oh, and also by letting you know about *Freedom to Write* (Upper Crust Cafe, Feb. 25, 7pm), a lively discussion of censorship both internal and external in the editor/author relationship featuring award-winning Edmonton writer Curtis Gillespie and *Unlimited* editor Crallie Maguire Gillies. Admission is free to members of the Writers Guild of Alberta, and \$5 for others.

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THEATRE PREVIEW • BAD IDEAS • BY PAUL MATWYCHUK | 648 words

Don't Mess With Exes

In *The Company Of Former Boyfriends* | Linda Grass makes a love reconnection with Christopher Schulz in Neil LaBute's *Some Girl(s)*. PHOTO BY IAN JACKSON

CHRISTOPHER SCHULZ REVISITS ALL THE GIRLS HE'S LOVED BEFORE IN NEIL LABUTE'S *SOME GIRL(S)*

SOME GIRL(S)

Directed by Trevor Schmidt. Written by Neil LaBute. Starring Christopher Schulz, Laura Raboud, Lorianne Lombardo, Linda Grass, Myla Southward. The Third Space (11516-103 St), Feb. 20-Mar. 1. Tickets available through Northern Light Theatre (471-1586/northernlighttheatre.com)

"In theory, it's not a bad idea!"

Christopher Schulz is describing the premise of *Some Girl(s)*, the 2005 play by part-time misogynist, full-time misanthropist Neil LaBute. Schulz plays Guy, a writer who's getting married in a couple of months and has decided to use that time to travel the country and revisit a few of his ex-girlfriends. His motives, to hear him tell it, are to get a little closure, to catch up with the women who meant the most to him, to apologize for a few past wrongdoings, and to generally make sure there are no hard feelings. Honourable goals... again, in theory. In practice, this being a Neil LaBute play, Guy winds up reopening more wounds than he heals.

"I think he knows that by inviting these women to a hotel room and inviting them to sort of spill their guts, that sparks are going to fly," Schulz says. "But in the same breath, I think he is sorry about certain things. I won't say that's true with every

woman in the play, but definitely with Bobbi, in the final scene, there is an honesty that he gets to, where he says she's the girl he really loved and that he's been searching for someone like her ever since. Even the girl he's about to marry is similar to her."

Oooh! It was looking so romantic, up until that last sentence! But that's LaBute for you — few playwrights have his low cunning for manipulating the sympathies of an audience, for turning them against a character with just one tossed-off, unconsciously hateful phrase.

"It's funny — we ran the play for the first time just last week," Schulz says. "Previously, we'd been rehearsing the scenes individually, which are all just one-on-one. And now, everyone was there: it was me and Laura and Lorianne and Linda and Myla, all suddenly in the same room as me. And I couldn't help but think, 'I am in shit.' Not just Guy, but me personally. They're going to see me with the other girls and now they're all going to know... well, I don't know what! All the things Guy has been saying and doing! I was completely intimidated."

Indeed, for much of our conversation, Schulz keeps circling around the same questions: "What will people think of Guy?" "What will people think of me?" When *Some Girl(s)* premiered in London, *Friends* star David Schwimmer played Guy; on

Broadway, *Will & Grace*'s Eric McCormack took over the part. Schulz doesn't think it's a coincidence that a couple of TV sitcom actors were cast in the role. For one thing, Guy needs to be handsome and superficially charismatic, even a bit goofy, but ultimately also a little hollow. And, more importantly, for the play to work, he needs to be just charming enough to fool the audience into liking him. At least for a little while.

"The play really leads people onto a rollercoaster of 'Do I like this guy? He was really mean, but now he's really sincere....' I want to do everything I can to get them on my side, just so that I can piss them off even more later on. There are certain things that Guy says that still get disgusted reactions from the actors watching rehearsals. I can only imagine what it'll be like when there's a full house in there."

"I do often find myself in the position of defending Guy, though. There's a funny moment in the last scene, for instance, where Bobbi asks him about one of his exes and why he broke things off with her and he goes, 'Oh, you know. She was clingy, and she put on a lot of weight after she injured her knee skiing. You know. Things.' I mean, as skin-crawling as that statement might be, at least he's honest, right?"

Okay, Christopher. You keep telling yourself that.

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CROSSTALK • VISUAL ARTS | 649 words

The Secret Diary of Thomas Thistlewood



**ART BOX MANDY ESPEZEL & JILL STANTON
A PLANTATION OWNER'S
SEXUAL SINS INSPIRE THE
SENSUOUS, DISTURBING
MISSIONARY POSITION**

This week, Jill and Mandy venture over to SNAP's main gallery to examine the intricate drawings that make up Joscelyn Gardner's exhibit *Missionary Position*.

Jill: According to her artist's statement, Gardner's work was inspired by historical events — in particular, by entries from the diary of Thomas Thistlewood, an 18th-century plantation owner who wrote of his dominating sexual encounters with his female slaves. The resulting drawings are detailed, exciting, and a little bit painful. What did you think?

Mandy: From an esthetic point of view, these drawings were absolutely wonderful to me. Gardner depicts intricate arrangements of fine hair that's been shaped, pulled, weighted, and adorned, and isolates them on frosted Mylar. The contrast between those repetitious black lines and the cool white translucency of the Mylar is pure visual indulgence, at least to my eyes.

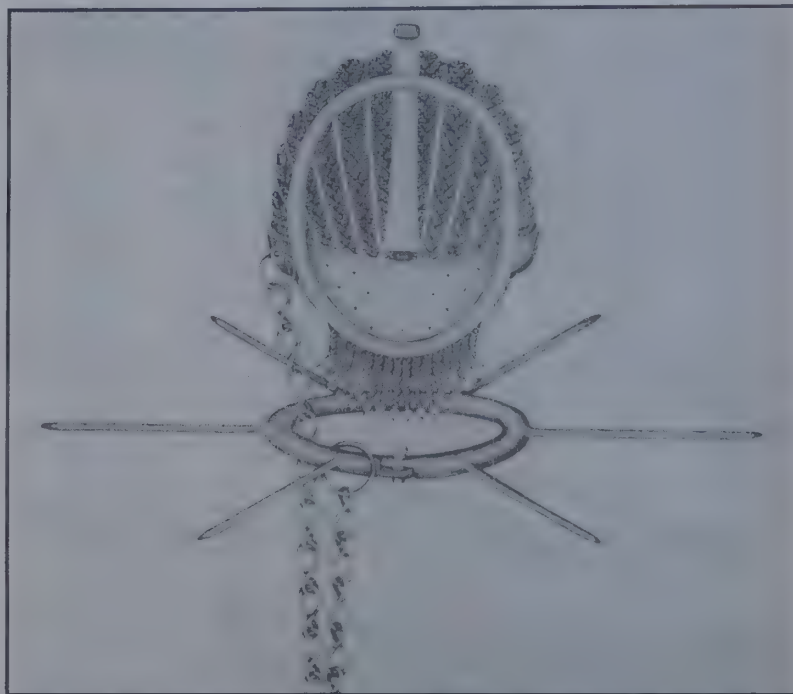
Jill: I think the Mylar was an excellent choice for a ground for these drawings. Its translucency suggests a visceral, skinlike surface, which heightens the personal aspect of these drawings more than if they

were simply printed on typical paper. You almost feel as though these drawings were done on some sort of strange skin. But how did you feel about the presentation? I thought the pins were cleverly functional as both a tool to hang the drawings to the wall, as well as an echo of the themes of bondage and sadism.

Mandy: Yes, the pins were good, sadistic stuff. I thought the back wall with the ultra-flat black lines of columns worked particularly well. The columns play both a thematic and formal role, framing the larger sheets but also addressing the cultural scale of the work. The pinning definitely heightens that Mylar-as-skin sensation. I'm noticing that we're both calling these things "drawings" over and over; aren't they actually prints?

Jill: They are lithograph prints, but Gardner didn't actually print them — she drew them, and then she got a master printer to print them for her. Clearly they're more like drawings to her than prints, which is why I think it's appropriate to refer to them as such. The only aspect that I thought wasn't fully working for Gardner was her use of the quotations in the exhibit. She has printed quotations of what I assume were excerpts from Thistlewood's diary onto the Mylar and interspersed them with smaller drawings of what seems to be crotch hair. While the aesthetic rhythm of the drawings and the quotations and even the quotation marks was well executed, I'm not sure of the particular value of including the quotes themselves, rather than simply allowing the powerful drawings to stand alone.

Mandy: It's amazing that you call it "crotch hair" rather than pubic



You're One Sick Dude, Thomas Thistlewood | Joscelyn Gardner's "Accubah" was inspired by passages from the plantation owner's sordid journals. IMAGE © JOSCELYN GARDNER

hair. But yes, triangular patches of curly hair. I agree about the quotations. They serve a very important purpose in terms of linking the images to Gardner's source material, but including them as a part of the visual representation feels like a distraction. The images encompass the issue themselves; the script therefore becomes kind of unnecessary. The exception to this would be the "Missionary Position" map.

Jill: I was a fan of that map, but in

the way that I'm a fan of most maps. On the other hand, I was particularly interested in the way that Gardner used font in an unexpected, almost secret way: those captions printed in white on the translucent Mylar in the bottom left-hand corner of the larger drawings were something special.

Mandy: Map drawings do tend to be pretty consistently likable. To be fair, though, so do works on frosted Mylar. I get the sense that Gardner is well aware of that fact too.

Jill: I think you're right. I also think Gardner has thought out her mediums fairly specifically, and the result is a cohesive show of beautifully intricate drawings which, even if you don't have a background knowledge of the work or its meaning, command your full attention.

Missionary Position runs at SNAP Gallery until Feb. 21; the closing reception happens on Feb. 19.



Some Girl(s)

CANADIAN PREMIERE

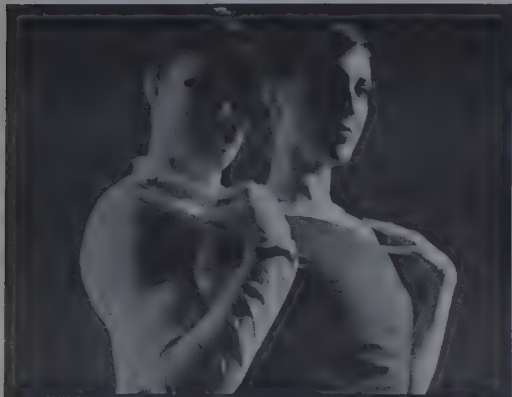
by Neil LaBute

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Confessions Of A Million Shopaholics | Jesse Gervais and Molly Flood keep the Megalopolis economy afloat in *Hello, Hello*. PHOTO BY NICOLE PIOTROWSKI

THE CONSUMPTION-CRAZY CITY OF MEGALOPOLIS FEELS A LOT LIKE EDMONTON IN SATIRICAL *HELLO, HELLO*

HELLO, HELLO

Directed by Kevin Surtley. Written by Karen Hines. Starring Beth Graham, Nathan Cuckow, Molly Flood, Jesse Gervais. Roxy Theatre (10708-124 St.). To Feb. 21. Tickets available through the Roxy box office (453-2440).

★★★★☆

Some interesting messages from the world according to Karen Hines – playwright, actor, horror clown impresario, and author of Kill Your Television's newest production, *Hello, Hello*:

"Trust me, doubt yourself."

"Jangling rings ensure the will to keep on breathing."

"Just give your flesh to me and I'll adorn it expertly."

And who can forget the life-affirming celebration of conception, the song "When a Rabbit Dies"? Complete with big, fat jazz hands and Broadway-style choreography.

Hello, Hello is one of the strangest, most challenging, and disarmingly charming scripts in the contemporary Canadian theatre canon and Kill Your Television beautifully walks the line between pathos and satire, hor-

ror and humour.

Fans of Karen Hines, one of the wonderfully twisted brains behind the popular horror clowns Mump and Smoot, will recognize familiar themes of innocence and loss, love and friendship, death and the choice to keep living. *Hello, Hello* is a terrific send-up of our consumerist culture, set in a world where temperatures fluctuate by 45 degrees in a single day, advertising campaigns dominate the landscape and the pursuit of life in the city (and everything that life entails in Megalopolis or Semi-Residentia) takes precedence over family, friends, and artistic expression.

The play is intended to be satirical. The satire, however, hits close to home – particularly as it addresses earth changes and the related urban drive for consumption. Megalopolis isn't far off from Edmonton, with our giant malls and unstable climate, both meteorological and economical. This is the true power of satire, to show us our world in the constructed world of the stage and then clearly demonstrate what needs to be done to keep that world in the theatre and far away from our real lives.

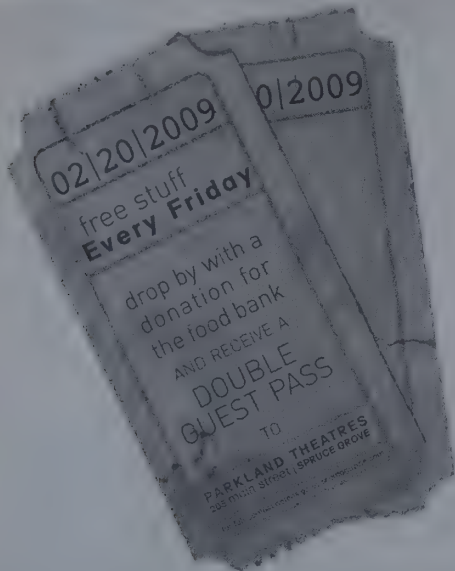
Hello, Hello shines a bright light on the current vagaries of our spend-ready culture and points out the ab-

surdity of our desire for yet another piece of jewelry or technology. The cast is wonderful, headed by Beth Graham as Cassandra, the last artist on earth, and Nathan Cuckow as Ben, a singing, dancing advertising executive. Jesse Gervais and Molly Flood narrate the show and play more than 50 characters each, all of whom are consumers and the consumed.

In stark opposition to the luxury-driven aesthetic of the script is the glorious, simple, white-walled set designed by April Viczko, who also designed the costumes and lights, and deserves a Sterling for her lighting, as it's the best I've seen in Edmonton theatre in years. Hines has joked about the simplicity of the production demands for this piece: sets and props are expensive, she says, and so hardly uses any. "But words are cheap, so I wrote a lot of them."

The play is wordy. Maybe too wordy. Even the songs would give Stephen Sondheim a run for his money, and perhaps one more edit would have given the play more shape. It is, however, a most enjoyable performance and the messages behind the words are definitely worth listening to.

And heaven forbid, they may even make us think. On the way to the mall, that is.



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Have You Met My Non-Girlfriend?



MY MESSY BEDROOM JOSEY VOGELS CAN AN AMBIGUOUS "NON-RELATIONSHIP" HELP YOU AVOID ALL THE BAGGAGE THAT COMES WITH A REAL ROMANCE?

We all know that committed relationships can be hard work. But they're not nearly as hard as "non-relationships." You know the kind I mean. Those relationships where you're mad about each other but for some reason – career circumstances, incompatible lifestyles, the fact that one of you is completely insane – you know you'll never end up together. But you stay involved because, well, as you tell all your confused friends, "There are lots of good reasons."

For one, having relationships free of all that traditional "relationship" stuff can be fun. "Ambiguous romantic relationships are interesting," agrees "P," a mid-30s gay man, "because they often tend to be mostly

rooted in a strong physical attraction or chemistry – the old 'we-shouldn't-be-doing-this-but-we-are.' And if the relationship is cloistered or not for public consumption, there's often a heady buzz to it all."

Which is why non-relationships can also be borderline masochistic. "That's a danger," continues "P." "It's that 'hurts so good' aspect where you are spending hours alone with someone and developing an intimacy that can't go anywhere."

Then there's fun stuff like figuring out protocol. Do you call every day? Are they entitled to at least one weekend night of your time?

Also, when you're in a non-relationship and stuff *does* come up, you don't have the luxury of talking things through because the whole reason you want it to be a non-relationship is because you don't want to get into "relationship" stuff. Then things get wonky as you try to con-

tinue on your casual way when, in reality, you're both a bundle of confused loose ends.

But eventually, even in a non-relationship, there comes a time when you have to talk about what's going on. "I think it comes at about the three-month point," offers N, a woman in her late 30s. "That's when you start to ask questions about whether you want something more stable, reliable and monogamous. If neither party does, you might decide everything is fine and continue as is. If there is a difference of opinion, the one who wants something more will suffer through it, threaten to leave,

usually bites you in the ass. Usually, as N pointed out, it often happens when one of you wants something more. Or when something bursts your non-relationship bubble. Like a dose of reality. That's what happened when F, a woman in her mid-20s who was having a non-relationship with an older guy. "The romance was wild, but we never talked about the other 'r' word – a relationship," F tells me. "Logically, we knew it would never work and I guess neither of us wanted to acknowledge that."

Then she moved away and he went to visit her for a few days. "He was forced to be in my space, on my turf,

But of course, that's part of the appeal of non-relationships – not having to deal with reality. "It was a total escape," F says of her non-relationship. "If things ever got serious and the rose-coloured glasses had to come off, I wouldn't have the fortitude to deal with it. It's fun to have that special person for romance and not kill it with complications."

Because goodness knows, plenty of us have had it up to our eyeballs with relationship complications. Non-relationships are the perfect respite for a cynical, ambivalent, fiercely independent, neurotic, "I'm never going to make myself vulnerable and risk getting burned again in a relationship" lot like us.

A friend of mine was laughing about it. "I have this girlfriend who's been in a non-relationship for over a year!" she tells me. "It's like some weird trend!" In fact, the term "non-relationship" has already made its way into urbandictionary.com. I suppose it's just a matter of time until we see the guidebook: *You're Just Not That Into Each Other: How to Squeeze the Most Out of Your Non-Relationship Until You Both Realize You're Completely Deluding Yourselves and Figure Out How to End Things.*

NON-RELATIONSHIPS CAN BE EVEN MORE DIFFICULT TO NAVIGATE THAN COMMITTED RELATIONSHIPS. AND AS MUCH AS YOU THINK YOU CAN KEEP THINGS CASUAL AND COAST ALONG, IT EVENTUALLY BITES YOU IN THE ASS.

or otherwise act out. Or the other person might sense 'trouble' and pre-emptively end it."

As I said, non-relationships can be even more difficult to navigate than committed relationships. And as much as you think you can keep things casual and coast along, it even-

and to acknowledge me beyond some misty vision," she continues. "When it came time for us to play couple, it just went horribly wrong. He left my house and we both knew that was going to be the end of something that was never defined. It was sad, but okay."

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SAVAGE LOVE DAN SAVAGE
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DAN'S RECENT COLLEGE TOUR
EXPOSE RAMPANT ASSHOLE-
O-PHOBIA AMONG RIVAL SEX
COLUMNISTS

I dropped by four large universities last week — University of Lethbridge, State University of New York-Albany, University of Maryland, and University of Alaska-Anchorage — to do "Savage Love Live," the college-speaking-gig version of my sex-advice column. I enjoyed visiting all four campuses and, as ever, learned a few things out on the road. (Bringing? Who knew?)

People submit questions—the ones they don't want to be seen asking — on three-by-five-inch cards at the events. Sadly, I couldn't get to everyone's questions at the U's of L, NY-A, M, and A-A. Here are answers to some of the questions I missed.

At what point in a relationship is it "safe" to have an open relationship?

There's no standard gestation period for an open relationship, no set period of time that you have to spend in the exclusivity pod. In my experience, however, the most successful open relationships I've witnessed — with "success" here defined as "long-lasting," which is kind of arbitrary (can we all get behind the idea that a relationship can be short-lived and still be a success?) — were sexually exclusive for at least a year, sometimes longer, at the outset.

When asked, "How do you make anal sex more comfortable for women?" by Marie Claire magazine, Dr. Drew Pinsky said, "Don't do it. Your butt will leak when you're old." (I am paraphrasing.) My question: Is Dr. Drew homophobic?

Dr. Drew isn't a homophobic. He's an asshole-o-phobe — and a BDSM-o-phobe, a premarital-sex-o-phobe, a three-way-o-phobe, etc. Basically, when it comes to human sexuality, there's not a lot of daylight between Dr. Drew and Pope Benedict XVI. And I'll let you in on a little secret: Odds are good that your ass is going to leak when you're old, anyway — I'll betcha the Pope's ass is leaking all over the throne of St. Peter right now — so you might as well enjoy it while you can.

I'm a 24-year-old male who has

been out for 11 years. I've been into this guy "Joe" for several years, but I always assumed he was out of my league. We recently started hooking up. I'm totally into him, and it's amazing. But for some reason, I can't stay hard. I don't know what's wrong with me. Do I have ED? I have no health insurance and am not sure what to do.

If you're not having trouble keeping it up when you're alone, and you didn't have trouble keeping it up with other guys, you're probably just nervous. You like this guy, he's way hot, the stakes are high, and a little routine performance anxiety is chasing away your boners. If Joe is continuing to hook up with you despite your inability to keep it up for him, well, then he's not only a hot dude but a patient one as well — and a dude who's into you, too. So take a deep breath, try to relax, and enjoy.

How do you become a nationally syndicated sex-advice columnist?

I'm not telling. Because one sure way to stop being a nationally syndicated sex-advice columnist is to create a lot of competitors.

When Sue Johanson was here, she spoke against trying anal sex, due to damage, etc. What would you tell people?

I would tell people to refrain from fucking Sue Johanson in the ass — and please don't fuck Dr. Drew's ass, either. They both seem as terrified of anal sex as they are ignorant about it — and tense, inept people can hurt themselves when they engage in anal sex. And if their asses start to leak in old age, I don't want either of them to be able to pin the blame on anal sex.

We are a couple in a long-term committed relationship and have casually considered the possi-

bility of a three-way. It would have to be with someone neither of us knew (or saw) to reduce any chance of an emotional attachment. Good idea?

Three-ways with complete strangers are kind of difficult to arrange — unless you're willing to go the rent-a-third route. But if you want to have a three-way with someone trustworthy and safe, you're better off doing it with an acquaintance or an ex.

When did you first realize you were LGBTQ, and how did people react to that? Did you struggle to find support?

I didn't realize I was L, B, T, and Q until I arrived in Albany. And I'm not sure how friends and family are going to react to my recently discovered lesbianism, bisexuality, impending transition, and questioning status — question: now that I'm LGB and T what outstanding Qs could there be? — but I expect they will be supportive. Just as confused as I am, but nevertheless supportive.

Did Sarah Palin ever get back to you about your offer to be her gay friend?

No, she didn't — but the offer is still on the table. I'm here for you, Sarah.

Please assign new salacious definitions to the following terms, which are near and dear to the hearts of UM students: "Cornerstone," "Fear the Turtle," and "Diamondbacking."

Cornerstone: When you get high in order to break through a sexual inhibition — like when pot helps you "turn a corner" sexually. "Sue wanted to peg her boyfriend Drew, but he just couldn't do it until he got cornerstoned."

Fear the Turtle: What a woman experiences when she realizes halfway through vaginal intercourse that her bowels are full and her enjoyment of

the sex has been superseded by her fear of crapping the bed. "Sue had to ask Drew to stop fucking her because she feared the turtle. She got on the can for a minute, then hopped back in bed, and no longer feared the turtle."

Diamondbacking: Consenting to anal sex in the hopes that doing so will inspire a boyfriend to propose. "Sue knew that Drew was totally into anal sex, so she let him diamondback her. Now they're engaged."

I'm a lesbian, and my girlfriend is bisexual and wants to have a three-way with a man. This makes me nervous. What should I do?

Get yourself a refillable Xanax prescription, or get yourself an actual lesbian friend.

If she hasn't orgasmed yet, will she ever?

Yes, but probably with someone else.

Thanks again to all four universities for bringing my skanky ass to their campuses last week.

My primary mission when I do these events, of course, is to undo in an evening the damage done by abstinence educators over many years. But the events are always a blast. If you want me to come to your school, get in touch with Keppler Speakers at savagelove@kepler-speakers.com. I'm looking forward to my upcoming gigs at Liberty University, Brigham Young University, and University of Notre Dame.

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190. Announcements

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2020. Musicians Wanted

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6100. Cars

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7245. Misc. Services

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ASTROLOGY • FEB. 19-25 • BY THE KID

CRUISIN' THE COSMOS**PISCES** (Feb. 19 - March 20)

Anybody who figures fish are wishy-washy and easy to push around or simply there for 'em to devour by the pound is really in the dark. They're forgettin' all about the piranha, barracuda and shark. Just 'cause you've got fins don't mean you need to give in, and next week, you'll have to play hardball to win!

ARIES (March 21 - April 19)

This week, simply by shinin' like the star you are, you'll act like a beacon to those near and far. You may appreciate all the attention you receive, but you should probably mention your true intentions so that you don't deceive. You may attract 'em like moths to a flame, but when they get burned, guess who they'll blame!

TAURUS (April 20 - May 20)

You may presently feel like bein' peaceful's the right thing, but that ain't gonna help you when you get dragged into the ring. It don't matter what you think is right, when you don't have a choice but to stand up and fight. This week, if you're all like Ferdinand sniffin' flowers, you ain't gonna be ready to fight the power!

GEMINI (May 21 - June 20)

There's somethin' to be said about settin' the bar really high, but if you can't possibly clear it, you're just tellin' yourself a lie. And just 'cause you won't make it when the bar's at the top, don't mean you oughta give up and stop. This week, you'll be successful in any situation if you just set realistic expectations!

CANCER (June 21 - July 22)

This week, you'll be tempted to act like a salesperson on a used car lot and do whatever it takes to make sure those cars get bought. Well, you're not. It don't matter how bad you want to, bein' dishonest now'll come back to haunt you. The sale's more satisfactory, you'll find, when you let 'em make up their own mind!

LEO (July 23 - Aug. 22)

This week marks the appearance of the new moon, and you, too, will be goin' through change real soon. That's why, right now's a good time to cocoon and stay home alone, while your inner butterfly is in the process of growin'. If, durin' this phase, you can limit distractions, you'll experience ultimate satisfaction!

VIRGO (Aug. 23 - Sept. 22)

Whether it's the grass on the other side or the grapes that ain't sour, wantin' what you can't have'll soon start to devour your spirit and sap your personal power. It don't matter how strong's your ambition, when you're usin' dental floss to go sturgeon fishin'. If disappointment makes you sob, make sure you have the right tools for the job!

LIBRA (Sept. 23 - Oct. 22)

If havin' trouble reachin' your goals has you feelin' low, remember that when the universe closes a door, it also opens a window. So when a door shuts, instead of sinkin' into gloom, you've just gotta look for another way outta the room. This week, once you start lookin', you'll find it pretty soon!

SCORPIO (Oct. 23 - Nov. 21)

Just 'cause you figure that sooner or later everything'll die, it don't mean that love is a lie. Look at it as if it was a season, like spring - you still enjoy it to the utmost, even though it's not a permanent thing. Like the book says, all good things must come to pass, but while they're here, you might as well have yourself a gas!

SAGITTARIUS (Nov. 22 - Dec. 21)

You've got power aplenty, but what needs to be understood, is that you can use your force just as easy for evil as good. Of course, you've got to consider karma, too, and the fact that what you put out there'll come back to you. Bein' bad may give your status a boost, but you better be ready when the chickens come home to roost!

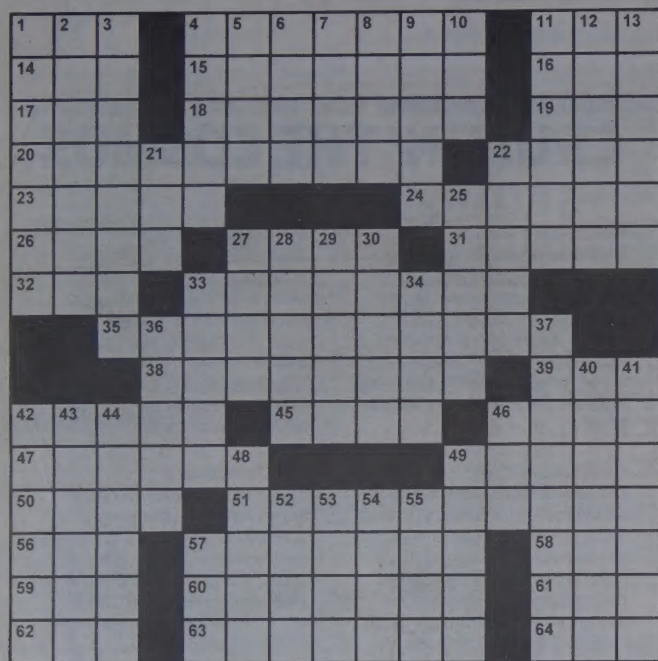
CAPRICORN (Dec. 22 - Jan. 19)

Trouble is what bein' over emotional'll bring, so now's the time to do a Capricorn thing: keep calm, cool and collected while your plan's bein' perfected. In this instance, keep your distance. If you're too attached to the plot that you're hatched, you're more likely to make a mistake and your scheme'll get scratched!

AQUARIUS (Jan. 20 - Feb. 18)

Now that one thing is finally done, another can be immediately begun, and the sooner the better, 'cause it's time for you to have fun. Instead of holdin' on to the past, get the heck out there and have yourself a blast. Look at this week's new moon as a boon for you, 'cause it'll free you up to sing a new tune!

You can contact The Kid at
cruisinthecosmos@hotmail.com.



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SOLUTION TO LAST WEEK'S PUZZLE

DOUBLE DIP

IT'S GIVING ME AN ICE CREAM HEADACHE

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Crow cry
- 4 Band that had Joey and Dee Dee
- 11 Coolers, briefly
- 14 Sleep unit?
- 15 Made a pig of oneself
- 16 2008 Benicio Del Toro title role
- 17 Wall St. figure
- 18 Org. of three European countries
- 19 Last letter of the Hebrew alphabet, similar to the letter T
- 20 Commercial for a movie about a boxing Aussie hopper?
- 22 Looseness
- 23 "...found out..."
- 24 More spine-tingling
- 26 Pitcher Hideo
- 27 Part of a Bob Barker request
- 31 Take by force
- 32 CNN's "Your Money" host Velshi
- 33 Fall apart
- 35 "Java, do your impression of skinny pundit Coulter"
- 38 Assistant in the Roman Catholic church
- 39 Dwindle
- 42 ...nova
- 45 Satirist Freberg
- 46 Roll call misser
- 47 Some native Alaskans
- 49 Jennifer, in "Dreamgirls"
- 50 Singer Redding

- 51 Command for comedian Margaret to sort photocopies?
- 56 Gun, in some gangsta rap
- 57 "Once bitten, twice shy," e.g.
- 58 Tube top
- 59 He was questioned by Homer about the theoretical product Skittlebrau
- 60 Reporter Rivera
- 61 U-turn from WSW
- 62 ...IRA
- 63 Take the bait?
- 64 Landscaper's need

DOWN

- 1 Russian royalty, pre-1917
- 2 Spray paint propellant
- 3 "Penny Arcade," for instance
- 4 "Goodnight Oslo" rocker Hitchcock
- 5 Say for sure
- 6 "Tell ... secrets..."
- 7 Hydrox rival, now that Hydrox is back on the market
- 8 Simba's friend, in "The Lion King"
- 9 Chopin piece
- 10 1992 Madonna book released in Mylar
- 11 When Romeo kills Tybalt, in "Romeo and Juliet"
- 12 Venezuelan president Hugo
- 13 Like some thunderstorms
- 21 "Rock and Roll, Hoochie ..." (1974 hit)
- 22 Eco-friendly

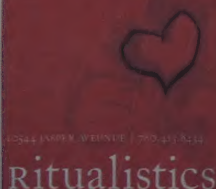
- 25 Blog entry, maybe
- 27 Like some g sounds
- 28 They may be "not guilty"
- 29 On the ball
- 30 Part of Fred Flintstone's yell
- 33 It sounds the same as B
- 34 Drudge
- 36 "Champagne Supernova" band
- 37 What teachers may comment on during the first day of school
- 40 Figure skater Brian
- 41 Did some censoring
- 42 Renewable fuel on some farms
- 43 Recorded
- 44 Get ready for a space flight, perhaps
- 46 Union inits.
- 48 "...you!"
- 49 It gets bent frequently
- 52 Bar mitzvah dance
- 53 Track path
- 54 Hive space
- 55 Novus ... sectorum (phrase on the back of a dollar bill)



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A skater enjoys the late afternoon sunshine on the frozen pond in Hawrelak Park.

PHOTO BY IAN JACKSON

t5m

ARCHIVE DIVE • SEE REVISITED • OCTOBER 1992 • ISSUE 4

“I just want to to make good records, but I still think of myself as a writer. Onstage, I’m still not that good. I bring my moods with me. I’m not a polished performer.

—singer/songwriter Lucinda Williams, as quoted by SEE writer Ruth Blakely

Edmonton performer Kelly Simpson, whose band The Loved One was soon to release its second album, was interviewed by managing editor Gene Kosowan in October 1992 for SEE’s fourth issue:

THE LOVED ONE: LOVE IS STRANGE

Even with a goatee and that painted third eye on his forehead, Kelly Simpson bears and uncanny resemblance to Uncle Fester, that endearing, masochistic sap of TV’s *The Addams Family*. The eccentric performer fronts Edmonton’s The Loved One, a quintet that incorporates gothic horror and the wit and cynicism of anything the alternative scene can hurl out of its irreverent orifice.

The band has been around for a couple of years, but Simpson’s trademark obsession with horror goes

back as far as he can recall. (“When I ate my twin,” he laughs.) He served briefly in the Ordis Templi Orientis coven, but denies foisting any of his religious values on the public.

“My spirituality is not necessarily the band’s spirituality. Everybody does their own thing. I was a born-again Christian for a while, a Pentecostal, but I forgot the secret handshake.”

“Christ is in your big toe,” interjects guitarist Chris Boddy.

“If you can get through the gristle,” shoots back Simpson. “Too much bacon around my heart.”

“I let Kelly move into my house and I’m happy to say he’s housebroken.”



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2818 White Mud & 17th St.
6143 28th Ave.
5774 170th St.
10157 - 101 St.
10600 107th Ave.
11150 46th St.
17551 100th Ave.
12804 82nd St.
14608 Stony Plain Rd.
18563 Stony Plain Rd.
Aldershotfield Shoppers Mall
Bonnie Doon
Capilano Mall
Charwell Shopping Centre
Edmonton City Centre
Edmonton City Centre kiosk II
Kingsway Garden Mall
Londonderry Mall
Mill Woods Town Centre
Northgate Centre
Northgate Centre kiosk
Sherwood Park Mall
South Edmonton Common
South Park Centre
Southgate Mall - kiosk
St. Albert Centre
St. Albert Trail at 127 Ave.
West Edmonton Mall
Westmount Centre
Whyte Avenue at 107 St.

FOSSON
330 45th St. Unit 104

FORT McMURRAY
19 Riedel St.
Peter Ford Shopping Centre

GRANDE PRAIRIE
Prairie Mall

LETHBRIDGE
4016 5th Ave.
Lethbridge SmartCenters
Park Place Shopping Centre

LLOYDMINSTER
Lloyd Mall

MEDICINE HAT
Carry Drive Plaza
Medicine Hat Mall

RED DEER
Bower Place Shopping Centre
Parkland Mall

SPRUE GROVE
Creskide Centre

WHITECOURT
3301 27 Ave.